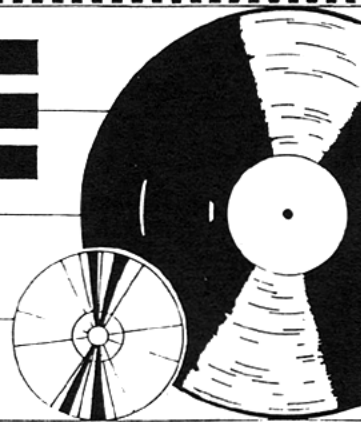


FILM SCORE MONTHLY



CHRISTOPHER PALMER
1946-1995

#53/54, Jan./February 1995 \$2.95

MARC SHAIMAN

ON CITY SLICKERS, ALBUMS,
FANS, THE BIZ & COMEDY

DENNIS McCARTHY

STAR TREK: GENERATIONS

SIJBOLD'S VALENCIA INTERVIEWS:

SERGIO BASSETTI

JEAN-CLAUDE PETIT

ARMANDO TROVAJOLI

- Film Music and Oscar: Part 1
- The Music of Star Trek: Part 3
- Rumored LPs and Quad Sound
- I Fired Pearson Publishing

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Reviews of New CDs
- Letters from Readers



FILM SCORE (SOMETIMES) MONTHLY

Issue #53/54, January/February 1995

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The Soundtrack Handbook: Is a free six
page listing of soundtrack mail order deal-
ers, books, societies, radio shows, etc., as
well as FSM submission and backissue info.
It is sent automatically to all subscribers or
to anyone upon request. Please write in.

First Chromium Album Cover in History:
Star Trek: Generations, see p. 20.

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5000, USA; lay off the phone orders, please.

From the Editor, Publisher & Distributor:

I bet many of you are wondering if I'm still
alive. I am, and so is *Film Score Monthly*. For
the past nine months FSM has been distributed
by Pearson Publishing on Long Island, New
York, home of magazines for people who buy
million dollar speaker wires. I have now retaken
FSM distribution, for numerous reasons which
will be printed as soon as Pearson pays me.

From now on, subscriber copies will be mailed
by an Amherst "cottage industry," Bev Dudas,
who ships a dozen other magazines printed lo-
cally by Hamilton I. Newell, Inc. (the folks I've
been using for two years). This particular issue
will be mailed by myself due to Bev's schedule. I
will process subscription information myself,
with the help of FileMaker Pro, a Mac program
much superior to my old one. I can still take
credit cards, which I will process through mail
order dealer Screen Archives Entertainment;
however, I ask that U.S. subscribers please
refrain from using credit cards, since I don't
want to bug Screen Archives too much. Although
recent mail to Pearson will be forwarded to me,
never again use their address and phone number.

You'll notice my subscription rates have gone
up. This is because I went from 16 to 24 pages
around a year ago and never adjusted the rates.
(The idea was to keep FSM cheap while Pearson
promoted it, but that never happened.) Subscrip-
tions received using the old rates (on one of my
forms, responding to an ad, etc.) will be honored
for a few months from people who didn't know
better. If you would like to help me out
financially, buy backissues, see p. 14.

"The Soundtrack Handbook" is a six page list of
useful data I used to send to all new and renew-
ing subscribers, but I can't afford to send it to
renewing subscribers anymore. (It gets only
marginally updated nowadays anyway.) I will
still send it automatically to new subscribers. If
anybody ever wants a copy of the current edition,
just write; SASE appreciated, but not necessary.

There are huge problems in that Pearson screwed
many people out of subscriptions or issues. I
need your help to fix these! Many people didn't
receive the August (#48) and/or November (#51)
issues—if you were a subscriber during these
times and didn't get one, please write! I've sent
many replacements already, and will send many
more, but you need to contact me. (Obviously,
I'm taking people at their word; no liars, please.)

(Late note, 2/14/95: Of this writing, nobody even
has the December issue [#52]! This should show
up soon; I suspect it was accidentally mailed
fourth class bulk. Please be patient. Whenever it
arrives, ignore the Feb. 10 deadline for the "Best
of '94" poll, just send in your entries ASAP.)

Also, Pearson misplaced and/or failed to forward
many subscriptions and renewals. If you sent
payment and didn't get magazines, again, write
me. A copy of the receipt helps but is by no
means necessary. If you are receiving a renewal
form with this issue but paid up, you have to let
me know; the month of your last issue should be
indicated on your address label.

That being said, however, a request: please write,
don't call. While I list my phone number and am
always responsive, it is so much easier when
people write instead. I just can't deal with the
phone ringing every 15 minutes all day. Feel free
to fax me at the same number, but be warned my
machine sucks and doesn't always work.

I'm confident that I can get these problems fixed
relatively quickly, and get FSM back to being an
actual "monthly." I do have a lot of neat articles
in the works, and think the quality of the maga-
zine has continued to improve. I always need

feedback and contributors, so please write about
what you want to see. It's a shame I've had to
spend most of '95 so far just on distribution,
when making issues is so much more fun.

But, in case you haven't figured it out (you're a
new reader), FSM is basically just me. I publish
it out of my college dorm room—my "office"—
because I like to. Right now is a hard time in that
I have school on top of editing new issues and
fixing distribution, but I promise you all, there
are good things to come. Thanks. -LK

SPFM Stuff: The Society for the Preservation
of Film Music will present its next Career
Achievement Award to Japanese composer Toru
Takemitsu on March 15, 1995 during "An Even-
ing with Toru Takemitsu" at the Hotel Nikko in
Beverly Hills. Tickets start at \$100 (it's the Soci-
ety's main fundraiser); call 818-248-5775 if
interested. • Instead of a conference surrounding
the Takemitsu dinner, a four-day celebration of
"One Hundred Years of Film Music" will take
place on September 15-18, 1995 in Los Angeles.
There will be screenings, panels, presentations,
etc.; proposals for events should be sent to
Stephen Fry, SPFM, PO Box 93536, Hollywood
CA 90093-0536. More details TBA. • Elmer
Bernstein has been elected the new President of
the SPFM, to replace David Rakksin in Sept.

Events: There will be a Dimitri Tiomkin exhibit
at the Music Library of London's Barbican Arts
Center from February 27 to April 4; on display
are all sorts of scores, Oscars, letters, photos, etc.
of the legendary Golden Age composer. •
"Cinemusic: International Film Music Festival in
Gstaad, Switzerland" will take place March 3-12,
1995. Many important guests are expected, such
as Elmer Bernstein and David Rakksin; write to
Postfach 382, CH-3780 Gstaad, Switzerland.

Deaths: Christopher Palmer passed away on
January 22 from complications due to AIDS. He
was responsible for many film music books and
recordings (see p. 5); to put it one way: if all the
albums Palmer was responsible for (whether it be
in producing and/or reconstructing the score and
parts) were to disappear, all fans would find
large gaping holes in their collections. Palmer
was close to many prominent composers and can
be seen in the documentary *Music from the
Movies: Bernard Herrmann*; he was a powerful
force in getting film music preserved and recog-
nized. • Richard Markowitz died Dec. 6 in West-
wood, California; he wrote the classic TV themes
to *The Wild, Wild West* and *The Rebel* and scored
countless episodes of many television programs.

TV/Radio Watch: Dennis McCarthy appeared
on the Sci-Fi Channel's "Sci-Fi Trader" on Jan. 8
to help hawk autographed *Star Trek* CDs. He
also showed up on *Entertainment Tonight* in Jan-
uary. • Elliot Goldenthal was on the syndicated
Extra show in mid-January, discussing *Interview
with the Vampire* and the upcoming *Batman
Forever*. • Basil Poledouris was interviewed on
HBO's *Making of The Jungle Book* half-hour
commercial. • Keep alert for soundtrack radio
programs. Last summer, Paul Wunder's sound-
track show on WBAI New York played Philip
Glass's unreleased *Candyman*, specially remixed
and prepared by Glass himself. There's a list of
shows in The Soundtrack Handbook, see above.

Print Watch: McNally's *Price Guide for Col-
lectible Soundtracks (1950-1990)* can be ordered
from West Point Records at 805-253-2190; re-
view next issue. • The 1/1/95 *New York Times*
had an article on George Alistair Sanger and his
"Team Fat" who compose music for computer
games. • An upcoming issue of *Hypno* magazine
will feature an article on composer Les Baxter. •
The 2/3/95 *Entertainment Weekly* had reviews of
recent soundtracks *Little Women*, *Immortal Be-*

loved, *Death and the Maiden* and *Joan of Arc*. It also had a sidebar where Hans Zimmer, Thomas Newman and Elliot Goldenthal picked their five favorite film scores of all time. • The January/February issue of *Symphony* magazine has a lengthy article entitled "No Sin in Cinema" about film music in concerts. Among those interviewed are John Waxman (see concert list, next page) and conductor John Mauceri. • *The Hollywood Reporter* has another film music issue out. This one has a good interview with Elliot Goldenthal, as well as the usual articles about what new toys composers like to play with. • The 1/29/95 *Los Angeles Times* had an article on John Morgan and Bill Stromberg re-recording Hans Salter horror scores for Marco Polo. • Kathy Whittemore wrote a nice article on me, Andy Dursin, FSM and film music in her "Ideas" column for the *Sunday Boston Globe Magazine*, 2/12/95. • Steven Smith wrote an article on James Horner for the *L.A. Times* Calendar section, 2/13/95, even addressing the topic of plagiarism.

CD Price Guide: Bob Smith has announced *U.S. Soundtracks on CD: The First Ten Years* as now in production. He estimates a publication date of mid-to-late '95 and needs seasoned collectors to review the listings and prices—anyone interested, please write 2641 Twin Oaks Ct #102, Decatur IL 62526. Also, if you're interested in buying the guide, please send a postcard with your name and address, so Bob can get an idea of the interest level and how many copies to print.

Awards: 1994 Golden Globe Best Score winner was *The Lion King* (Hans Zimmer); other nominees were *Interview with the Vampire* (Elliot Goldenthal), *Legends of the Fall* (James Horner), *Nell* (Mark Isham) and *Forrest Gump* (Alan Silvestri). • Zimmer and co-producer Mark Mancina picked up the best pop album award (*Lion King*) at the American Music Awards, 1/30/95. • 1994 Grammy soundtrack nominees are *The Lion King* (Zimmer), *Little Buddha* (Sakamoto), *Schindler's List* (Williams), *The Shawshank Redemption* (T. Newman) and *Wolf* (Morricone). • 1994 Oscar Best Score nominees are *Interview with the Vampire*, *Forrest Gump*, *The Lion King*, *Shawshank Redemption* and *Little Women* (also T. Newman).

Questions?: The Questions column will return next month. This is where readers get to ask anything they want and I answer what I can. People tend to ask about the most obscure trivia (like what music was in what trailer), but it's really intended for the beginning fan or collector. Film music is so obscure, it's hard at first to pick up composer names and get a sense of basic terminology—if you're confused, ask away.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121) and Footlight Records (212-533-1572). Call and ask about the titles you're interested in; the first three companies have free catalogs.

Recent Releases: RCA Japan has issued the 5CD box set *The Anthology of Henry Mancini*, including the first CD issue of music from the *Darling Lili* LP. • Christopher Young's *Murder in the First* should be out on La Bande Son (LBS 10 950101), a Harmonia Mundi USA label. Order direct at 310-478-1311, ex. 119. • There's a *Robocop* TV soundtrack out, but it's just songs not even in the show, with one short score cut. Freeze, rip-off artists, you are under arrest. • The recent illegal CD of *Ladyhawke* listed an address for the label in Genoa, Italy. Someone in Genoa actually checked, and found that the street "Via Agazio" doesn't exist! • Lucertola Media in the U.S. issued a limited edition CD of music from

five Jean Rollin films, low budget European genre flicks with music by Philippe D'Aram. It's \$22; order direct from ETC, PO Box 5367, Kingwood TX 77325; review next issue. • German bootleg label Delphi has issued more '60s Jerry Goldsmith scores: *General with the Cockeyed I.D./City of Fear* (on one CD, *General* taken off the bootleg LP) and *The Illustrated Man*. Both have abhorrent sound and sequencing and repeated tracks. • Other German criminals have issued a 70+ minute CD of *The Ten Commandments* (Bernstein, original tracks). Due in March are *Helen of Troy* (Steiner, 2CDs) and *Land of the Pharaohs/Rhapsody of Steel* (Tiomkin).

Incoming: Elektra is scheduled to have the song albums to *Urban Cowboy*, *Fast Times at Ridgemont High* and *Heavy Metal* (not the Bernstein score!) out on March 14. • Rhino was scheduled to release a 5CD box set on February 28 of all 60 winners in the Oscar Best Song (not score!) category, titled *The Envelope Please....* Rhino recently issued a few compilations such as one of spy/detective music (*James Bond*, *Peter Gunn*, etc.). • The commercial release of *Babylon 5* (Christopher Franke) is due soon; it will be longer than the limited edition recently sold at conventions.

Record Label Round-Up

BMG Berlin: Due later this year are two 7CD sets with big booklets to celebrate 100 years of film music; among the individual discs are a Franz Waxman album (cond. Elmer Bernstein), Dimitri Tiomkin album (cond. Larry Foster) and Mark Twain album (Korngold's *The Prince and the Pauper*, Steiner's *Adventures of Mark Twain*; cond. Bill Stromberg). More details TBA.

Cloud Nine: This Silva Screen subsidiary will have out this spring *The Curse of the Cat People: The Film Music of Roy Webb* (also with music from *Sinbad the Sailor*, *Dick Tracy*, *Crossfire*, *Build My Gallows High*, *Notorious*, *Ghost Ship*) and *The Three Worlds of Gulliver* (Bernard Herrmann, first CD release, original tracks).

edel: Due soon from this German label (distributed by Koch in the U.S.) is a *Highlander* CD with music from all three films—original tracks by Michael Kamen, Stewart Copeland and J. Peter Robinson (no Queen songs—those can be found on the Queen CD, *A Kind of Magic*).

Epic Soundtrax: *The Madness of King George* (Handel, adapted by George Fenton), *Legends of the Fall* (James Horner) and *Higher Learning* (various) are out. Due April 11: *500 Nations* (Peter Buffett, TV documentary). Pushed back to next summer is *Moviola 2* (John Barry, new recording, action-adventure themes).

Fifth Continent: Due in '95: "...At the Movies" 2CD compilations, with some unreleased music.

Fox: The Fox Classic Series is still pending and undergoing negotiation with various parties involved. Due within the next couple of months: 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/*A Hatful of Rain* (1957, 12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *Forever Amber* (1947, David Raksin). 4) *Anna and the King of Siam* (1946, Herrmann). CDs of *The Mephisto Waltz/The Other and Predator/Die Hard* have sadly been indefinitely postponed. A CD of *The X-Files* (TV, Mark Snow) is also in negotiations.

GNP/Crescendo: Due in late February or early March is *Star Trek: Voyager* (Jerry Goldsmith theme, Jay Chattaway score, pilot episode).

Intrada: Now out is a new recording of *Ivanhoe* (Rózsa, 1952, complete score, 65 min.), with Bruce Broughton conducting the Sinfonia of London. Due March 14 is *Night Crossing* (Jerry Goldsmith, 1981, limited 1500 copy edition, re-

mastered sound, 12 extra minutes) and *The Blood of Heroes* (Todd Boekelheide, 1989 orchestral/electronic sci-fi score). Due April 11 is *QBVII* (Jerry Goldsmith, TV mini-series, first CD, 1974). To be recorded April 3-5 for release later this year is *Julius Caesar* (Rózsa, 1953, 45 min.), also with music from *The Man in Half Moon Street* (1944, 14 min.) and *Valley of the Kings* (1954, 5 min.). Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due May is a Rózsa solo violin concert music CD; due June is a CD with Korngold's String Quartet #3 and Kreisler's Quartet in A minor (a non-film composer); due late summer is a CD of Rózsa's *Sinfonia Concertante* and *Viola Concerto*. To be scheduled: A Malcolm Arnold chamber CD, including film score *Hobson's Choice*; a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*). Just recorded in New Zealand for future release: 1) A CD of piano concertos, with *Hangover Square* (Herrmann), *Paradine Case* (Waxman), *Spellbound* (Rózsa) and an Alex North concert piece. 2) A Richard Rodney Bennett concert music album. To be recorded at a later date is a new Korngold album with suites from *The Sea Hawk*, *The Sea Wolf*, *Elizabeth* and *Essex* and *Juarez*.

Legend & RCA OST: Due next from Legend: *Un eroe borgese* (Pino Donaggio); due next from RCA OST (Italy): *Citta violenta/Sveoliatti e uccidi* (Morricone, on 1 CD). Morricone's *The Red Tent* will be repressed with better sound.

Marco Polo: Imminent are the two Golden Age film music albums recorded last summer (*Captain Blood*, *Three Musketeers*, *Scaramouche*, *The King's Thief* on one CD, *Juarez*, *Devotion*, *Gunga Din*, *Charge of the Light Brigade* on another). Recently recorded in Moscow to be released later this year are two horror albums: 1) *The House of Frankenstein* (Salter, Dessau), complete score. 2) *Son of Frankenstein* (Skinner), *The Wolfman* (Salter, Skinner, C. Previn) and *The Invisible Man Returns* (same), suites of approx. 20 min. each. These were conducted by Bill Stromberg, with music reconstructed by John Morgan.

MCA/Victor Japan: Due 1/21 were CDs of *The Ten Commandments* (Bernstein), *The Brave One* (V. Young, first CD), *A Time to Love and a Time to Die* (Rózsa, first CD), *Anastasia* (Newman, mono), *Spuriacus* (North, same as LP). Due 2/22 were *The I.P.C.R.E.S.S. File* (Barry, first CD), *Cool Hand Luke* (Schiffrin, first CD), *The War Lord* (Moross), *Somewhere in Time* (Barry) and *Out of Africa* (Barry). Get these expensive Japanese CDs at the usual specialty import outlets.

Milan: *The Santa Clause* (Michael Convertino), *Nobody's Fool* (Howard Shore), *Hunters* (The Residents, TV documentary) and *Strawberry and Chocolate* (Jose Maria Vitier) are out. Due Feb. 28 were *The Brady Bunch Movie* (various) and *Once Were Warriors* (songs from New Zealand). Due April 25: *The Kiss of Death* (Trevor Jones).

Play It Again: Due next: *Film Music of Roy Budd* (*Fear Is the Key*, *Soldier Blue*, others).

Point: Forthcoming from this Italian label: *Il deserto dei tartari* (Morricone), *D'amore si muore/Verushka* (Morricone), *Qualcuno in ascolto* (Donaggio), *A ciascuno il suo/Una questione d'onore* (Bacalov), *L'armata brancaleone/Brancaleone alle crociate* (Rustichelli).

PolyGram: Due March: *Little Odessa* (various Russian music, on Philips), *Before the Rain* (Anastasia, various, on London), *Queen Margot* (Goran Bregovic, also on the London sub-label).

Prometheus: Due next from this Belgian label: *Don Quixote* (Lalo Schiffrin), *Platoon/Salvador* (Georges Delerue, with extra *Platoon* cues).

Silva Screen: Spring releases from this U.K. label: *To Catch a Thief: A History of Hitchcock Vol. 2* (usual themes plus premiere recordings of *The 39 Steps*, *The Lady Vanishes*, *Rope*, *Lifeboat*, *Stage Fright*, *To Catch a Thief*); *Doctor Zhivago: Classic Film Music of Maurice Jarre* (usual themes plus *El Condor*, *The Fixer* and suite from *Jesus of Nazareth*); *Schindler's List: Classic Film Music of John Williams* (usual stuff); *The Valley of Gwangi: Classic Film Scores of Jerome Moross* (*The War Lord*, *The Proud Rebel*, *The Cardinal*, first recordings of *Gwangi*, *Adventures of Huckleberry Finn*, *The Sharkfighters*, *The Mountain Road*, *Five Finger Exercise*, *Rachel Rachel*). These are newly recorded by the City of Prague Philharmonic under Paul Bateman. Also forthcoming: *An Awfully Big Adventure* (new Mike Newell film, score by Richard Hartley).

SLC: More original releases, differently packaged Varèse titles, and Italian "General Music" albums are coming from this Japanese label. Due Jan. 21 were *Terminal Velocity* (McNeely), *Hollywood '94* (compilation), *La parfum d'Yvonne* (Esteve, first release), *Film Works by Akira Ifukube Vol. 3*. Due Feb. 22 were *Renaissance Man* (Zimmer), *Trapped in Paradise* (Folk), *Drop Zone* (Zimmer), *Akira Ifukube 4*, *Sharaku* (Take-

mitsu), *Dramma della gelosia* (Trovajoli, five extra tracks), *My Name Is Nobody* (Morricone). Due March 22: *Street Fighter* (Revell), *Richie Rich* (Silvestri), *Akira Ifukube 5*, *L'orchestra, la voce* (Morricone, first CD), *Ideatte, scritto e diretto* (Morricone, also first CD). Due April 21: *Rider in the Rain* (Lai), *Akira Ifukube 6*, *Il diavolo nell' cervello* (Morricone, first CD), *Passion d'amore/La famiglia* (Trovajoli, first CD).

Sony: Due March 21: *The Alamo* (Tiomkin, expanded, 66:36), *The Blue Max* (Goldsmith, expanded, 62:41), *Bridge on River Kwai* (Arnold, expanded, 49:49), *King Rat* (Barry), *Lion in Winter* (Barry), *MASH* (Mandel, expanded, 59:20), *Music from Hollywood* (1963 concert with composers conducting, stereo, expanded, 75:39), *The Reivers* (Williams, one extra cut, 32:47). Also due is a gold "Mastersound" CD of *Dances with Wolves* (Barry, three extra tracks). The expanded release of *Star Trek: The Motion Picture* (Goldsmith) has been postponed for at least a year.

Tsunami: Due next from this illegal German label with lousy sound: *Fitzwilly* (Williams), *More Music from Spartacus* (North, 79 min.). Forthcoming: *Rainmaker* (North), *Bernard Herrmann: Cape Fear, Beneath the Ten Mile Reef and More, Born Free/The Knack* (Barry), *Patton/Patch of*

Blue (Goldsmith, with extra Patton music).

Varèse Sarabande: Now out is a CD of Laurie Johnson's 1982 *The Avengers* album, also with music from *Dr. Strangelove*, *First Men in the Moon*, *The New Avengers*, etc. Due Feb. 14 were *The Quick and the Dead* (Alan Silvestri), *seaQuest DSV* (John Debney), *Exotica* (Mychael Danna), *Just Cause* (James Newton Howard), *Sax and Violence* (compilation, new recording). Due March 14 is *Blood & Thunder*, a new recording of epic film music (Cliff Eidelman/Seattle Symphony) including a 10 min. suite from *Cleopatra* (North). Due March 28 is *Outbreak* (Howard). Just recorded for release this spring/summer is Alex North's 1951 *A Streetcar Named Desire*, done like the 2001 album with Jerry Goldsmith and The National Philharmonic. Also planned for spring/summer is a new Bernard Herrmann recording (Joel McNeely/Seattle Symphony; *Fahrenheit 451*, *Anna and the King of Siam*, *Man in the Gray Flannel Suit*, etc.).

Warner Bros.: Due Feb. 28 was *The Carl Stalling Project Vol. 2* (more Warner Bros. cartoon music). Forthcoming: *The Wild Bunch* (Jerry Fielding, first CD of 1969 album re-recording, to coincide with the upcoming re-release of film).

UPCOMING MOVIES

DAVID ARNOLD: *Cut Throat Island*.
JOHN BARRY: *The Grass Harp*.
ELMER BERNSTEIN: *Canadian Bacon*, *Devil in a Blue Dress*, *Roommates*, *The Dork of Cork* (Irish prod.), *Run of the Country*.
TERENCE BLANCHARD: *Clockers*.
SIMON BOSWELL: *Hackers*, *Lord of Illusions*.
CARTER BURWELL: *The Tool Shed*, *Two Bits*, *Rob Roy*, *Journey of the August King*, *No Fear*.
STANLEY CLARKE: *Panther*.
BILL CONTI: *Tenderfoots*.
MICHAEL CONVERTINO: *Amelia and the King of Plants*.
STEWART COPELAND: *Silent Fish*.
JOHN DEBNEY: *Getting Away with Murder*, *Sudden Death* (d. Hyams).
PATRICK DOYLE: *A French Woman*, *Little Princess*, *Sense and Sensibilities*.
RANDY EDELMAN: *Dragon Heart*, *Tall Tale*, *Citizen X* (made for HBO), *While You Were Sleeping*.
DANNY ELFMAN: *To Die For*, *Dolores Clayborn* (psychological thriller).
STEPHEN ENDELMAN: *Jeffrey*.
G. FENTON: *Mary Reilly*, *12 Monkeys*.

ROBERT FOLK: *Ace Ventura 2*.
ELLIOT GOLDENTHAL: *Batman Forever*, *Voices from a Locked Room*, *Michael Collins*.
JERRY GOLDSMITH: *First Knight* (replacing Jarre, who did not write a score), *Congo*, *City Hall* (w/ Al Pacino), *The Thief of Always* (anim.).
MILES GOODMAN: *Indian in the Cupboard*, *Stranger Things*.
DAVE GRUSIN: *The Cure*.
JAMES HORNER: *Balto*, *Apollo 13*, *Brave Heart*, *Casper*, *Jumanji*, *Jade*.
JAMES NEWTON HOWARD: *Outbreak*, *Paris Match*, *Restoration*, *Just Cause*, *Copycat*.
MARK ISHAM: *Waterworld*, *Losing Isaiah*, *My Posse Don't Do Homework*, *Last Dance*.
MAURICE JARRE: *A Walk in the Clouds*.
TREV. JONES: *Hideaway*, *Kiss of Death*.
MICHAEL KAMEN: *Don Juan de Marco and the Centerfold*, *The Hard 3*, *Circle of Friends*, *Mr. Harrick's Opus*, *Fat Tuesday*, *Fair Game*.
JOHN LURIE: *Blue in the Face*.
MARK MANCINA: *Man to Man* (w/ Chevy Chase), *Bad Boys*.
ALAN MENKEN: *Pocahontas*, *Hunch-*

back/Notre Dame, *Hercules* (anim.).
ENNO MORRICONE: *Scarlet Letter*.
DAVID NEWMAN: *Fat Chance*.
RANDY NEWMAN: *Grace Under Pressure*, *James and the Giant Peach*, *Cats Can't Dance*, *Toy Story* (last three are animated films).
THOMAS NEWMAN: *Unstrung Heroes*, *How to Make an American Quilt*, *Up Close and Personal*.
JACK NITZSCHE: *The Crossing Guard*.
MICHAEL NYMAN: *Mesmer*, *Portrait of a Lady*.
VAN DYKE PARKS: *Wild Bill*.
BASIL POLEDORIS: *Dumbo Drop*, *Free Willy 2*, *Under Siege 2*.
RACHEL PORTMAN: *To Wong Foo*, *Pyromaniacs*: *A Love Story*, *Smoke*.
J.A.C. REDFORD: *Heavyweights*, *Bye Bye Love*, *A Kid in King Arthur's Court*.
GRAEME REVELL: *The Tie That Binds*, *Basketball Diaries*, *Killer*, *Tank Girl*, *Mighty Morphin' Power Rangers: The Goddamn Movie*.
RICHARD ROBBINS: *Jefferson in Paris*.
J. PETER ROBINSON: *Vampire in Brooklyn* (w/ Eddie Murphy).
CRAIG SAFAN: *Major Pain*.

JOHN SCOTT: *Walking Thunder*, *The Lucona Affair*.
MARC SHAIMAN: *American President*, *Forget Paris*, *Stuart Saves Family*.
DAVID SHIRE: *One-Night Stand*.
HOWARD SHORE: *Moonlight and Valentino*, *Seven*, *White Man's Burden*, *Before and After*.
ALAN SILVESTRI: *The Perez Family*, *Judge Dredd*, *Father of the Bride 2*.
MARK SNOW: *Katie*.
DAVID SPEAR: *Pentathlon*.
DAVID STEWART: *Show Girls* (songs).
MICHAEL WHALEN: *Men of War*.
JOHN WILLIAMS: *Sabrina* (Sydney Pollack remake, w/ Harrison Ford).
CHRIS YOUNG: *Judicial Consent*.
HANS ZIMMER: *Beyond Rangoon*, *Nine Months*, *Crimson Tide*.

In addition to his *Star Trek: Voyager* and *Deep Space Nine* scores, Jay Chattaway provided large scale music (w/ electronics, percussion, West African choir) for *Thirty Years of National Geographic*, which aired on NBC Jan. 25th. • John Williams's latest classical commission is a Trumpet Concerto for the 100th anniversary of the Cleveland Symphony.

FILM MUSIC CONCERTS

Arizona: March 5—Phoenix s.o.; *Somewhere in Time* (Barry). March 17, 18—Phoenix, John Wayne concert; *True Grit*, *The Sons of Katie Elder* (Bernstein), *How the West Was Won* (Newman), *The Longest Day* (Anka), *The Quiet Man* (Young), *High and the Mighty*, *Alamo* (Tiomkin). April 7—Tucson s.o.; *East of Eden* (Holdridge).
Georgia: March 11—Savannah s.o.; *It's a Mad, Mad, Mad World* (Gold), *Those Magnificent Men...* (Goodwin).
Illinois: March 22, 23—Champaign-Urbana s.o., Champagne; *Star Trek* TV theme (Courage).
Indiana: March 7, 8, 9—Indianapolis s.o.; *Forrest Gump* (Silvestri). April 26, 27—Fort Wayne Phil.; *Star Trek: The Motion Picture* (Goldsmith).
Kentucky: March 16-18—Louisville s.o.; *Somewhere in Time*. April 29—Louisville; *Fahrenheit 451* (Herrmann).
New Mexico: April 12—New Mexico s.o., Albuquerque; *Dances with Wolves* (Barry), *Breakfast/Tiffany's* (Mancini).
North Carolina: April 18, 21, 22—

Raleigh s.o.; *Sons of Katie Elder*, *Magnificent Seven* (Bernstein), *Outlaw Josey Wales* (Fielding), *Oklahoma Crude* (Mancini), *Duel in the Sun* (Tiomkin), *The Furies*, *Huck Finn* (Waxman).
Ohio: March 11, 12—Mansfield s.o.; *Star Trek: Motion Picture* (Goldsmith).
Pennsylvania: April 24—Pittsburgh Sym.; *Moon River*, *Baby Elephant Walk* (Mancini).
Texas: March 3—Kingwood Pops; *The Magnificent Seven* (Bernstein). March 3, 4—A President's Country Medley (Tiomkin). March 23, April 21—Trinity Univ., San Antonio; *Lonesome Dove* (Poledouris).
Washington: March 8—Ranier s.o.; *Age of Innocence* (Bernstein), *Nino Rota Medley*, *David Lean Medley* (Jarre), *The Raiders March* (Williams).
Canada: March 1—Vancouver Sym.; *Seventh Voyage of Sinbad* (Herrmann).
Germany: April 1—Hamburg s.o.; *Star Trek* TV theme (Courage), *Alien*, *Star Trek V* (Goldsmith), *Mysterious Island* (Herrmann), *True Lies* (Fiedel),

Rocketeer, *Cocoon* (Horner), *Ghostbusters* (Bernstein), 2001 (North), *Indiana Jones/Temple of Doom* (Williams).
Japan: April 23—Shinisei Sym.; *Lawrence of Arabia* (Jarre), *Great Escape*, *Magnificent Seven* (Bernstein), *Terminator* (Fiedel), *Star Trek* TV theme (Courage), *Raiders March* (Williams).
Norway: April 1—Trondheim s.o.; *Alien* (Goldsmith).
Singapore: March 4—Singapore s.o.; *Goldfinger* (Barry).
Sweden: March 14-18—Stockholm s.o.; *Bride of Frankenstein* (Waxman), *Dr. Zhivago* (Jarre), *Indiana Jones/Last Crusade* (Williams), *Gone w/ the Wind*, *King Kong* (Steiner), *Star Trek: TMP*.

Jerry Goldsmith will be with the Toledo, Ohio s.o. for a concert on March 11.

Keith Lockhart, 35, is the new conductor of the Boston Pops, replacing John Williams (who is not retiring from composing, just regular conducting). Lockhart was the associate conductor for the Cincinnati Symphony and Pops.

Bill Conti and Monica Mancini will present a "Tribute to Henry Mancini" in concerts this year and next that had been booked for the late composer. There's one in Nashville, TN on March 4, 5.

"Sound Tracks II" by New York's Little Orchestra Society will take place March 9 at Lincoln Center; music by Moross, Herrmann, Williams, Korngold, more, including the East Coast premiere of Franz Waxman's *Sunset Blvd* Sonata for Orchestra. Call 212-704-2100 for info.

A memorial concert for Christopher Palmer is being scheduled for fall '95 at the Royal Festival Hall, London. Elmer Bernstein will be the music director.

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111. • If you are interested in a concert, contact the respective orchestra's box office. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. (Note: "s.o." stands for "symphony orchestra.")

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of January 29 and February 5, 1995

Billy Madison	Randy Edelman	Arista (songs only)	Little Women	Thomas Newman	Sony Classical
Boys on the Side	David Newman	Erato	The Madness of King George	George Fenton (adapt.)	Epic Soundtrax
Death and the Maiden	Wojciech Kilar	Atlantic (songs)	Miami Rhapsody	Mark Isham	Hollywood
Demon Knight: Tales/Crypt	Ed Shearmur	Virgin	Mrs. Parker/Vicious Circle	Mark Isham	Varèse Sarabande
Disclosure	Ennio Morricone	RCA (songs)	Murder in the First	Christopher Young	La Bande Son
Dumb and Dumber	Todd Rundgren	550/Epic (songs)	Nell	Mark Isham	Fox Records
Higher Learning	Stanley Clarke	edel	Nobody's Fool	Howard Shore	Milan
Highlander: Final Dimension	J. Peter Robinson	MCA/GRP	Pulp Fiction	various	MCA
Hoop Dreams	Ben Sidran	Sony Classical	The Quick and the Dead	Alan Silvestri	Varèse Sarabande
Houseguest	John Debney	DRG	Ready to Wear (Pret-a-Porter)	Michel Legrand	Columbia/Miramax
Immortal Beloved	Ludwig van Beethoven	Select/Atlantic (songs)	Red	Zbigniew Preisner	Virgin
In the Mouth of Madness	John Carpenter, Jim Lang	Epic Soundtrax	Richie Rich	Alan Silvestri	Varèse Sarabande
I.Q.	Jerry Goldsmith		Safe Passage	Mark Isham	
The Jerky Boys	Ira Newborn		The Secret of Roan Inish	Mason Daring	
Legends of the Fall	James Horner		Shallow Grave	Simon Boswell	

CHRISTOPHER PALMER 1946-1995

Obituary by PATRICK RUSS

Christopher Palmer, 48, British author of numerous books on film music and composers, and orchestrator for several major film composers, died Sunday, January 22 in London after a lengthy illness. A consummate musician, Palmer's multifaceted career incorporated symphonic orchestration, recording, writing and lecturing.

Palmer was born in Norfolk, England in 1946. Following graduation in 1969 with a joint degree in linguistics and music from Cambridge University, a writing career brought him in contact with many film composers including Miklós Rózsa, who suggested he try a hand at orchestrating Rózsa's score for *Last Embrace* (1979). Palmer's combination of intellect and brilliant musical instinct allowed quick mastery of this craft.

Palmer maintained a long working relationship with Rózsa, Elmer Bernstein (*Heavy Metal*, *Three Amigos*), Bernard Herrmann (*Taxi Driver*, *Obsession*), Maurice Jarre (*A Passage to India*, *Mad Max: Beyond Thunderdome*), Stanley Myers (*The Witches*), Dimitri Tiomkin (*Tchaikovsky*)

and many others in over 100 films, establishing himself as arguably the finest symphonic orchestrator of his generation. He also served as musical director for Milos Forman's *Valmont*.

For 20 years Palmer brought to public attention film music from Hollywood's Golden Age through symphonic suites and dozens of recordings. His lifelong efforts have introduced a new generation to memorable scores of Sir Malcolm Arnold, William Alwyn, Sir Arthur Bliss, George Gershwin, Bronislau Kaper, Erich Wolfgang Korngold, Jerome Moross, Alfred Newman, Alex North, Conrad Salinger, Max Steiner, Dimitri Tiomkin, Sir William Walton, Franz Waxman and Roy Webb. Among his last recordings was Elmer Bernstein's original score to *The Magnificent Seven*, never before released on disc and reconstructed from the original sketches, which received Germany's 1994 Echo Award for Best Soundtrack.

Throughout his life, Palmer's masterful reconstructions of classical works by Debussy, Walton

and Puccini resulted in the resurrection of important symphonic works otherwise likely lost. José Carreras, James Galway and Julian Lloyd Webber join a long list of world-renowned performers who have recorded his arrangements.

A prolific writer, Palmer leaves behind a substantial body of publications, including *The Composer in Hollywood*, *The Britten Companion*, biographies of Bliss, Delius, George Dyson, Herbert Howells, Prokofiev, Ravel, Rózsa, Szymanowski, Tiomkin, and a soon to be published work on Milhaud. He also edited works of nonmusical literary figures such as poet James Farrar and novelist Arthur Machen.

Temperamental but unfailingly loyal, possessing keen wit and remarkable insight, restless to pursue each path as far as it might lead, Christopher Palmer was widely respected throughout the music community, and tutored the orchestrators of several contemporary film composers. His loss will be strongly felt by his many friends and colleagues. He is survived by his mother. •

READER ADS

FEE INFO: Free: Your name and address, a general announcement for buying/trading/selling (i.e. Joe Blow [address] is selling dozens of Italian film music CDs, write for list) and/or a list of up to five items.

After five items, it's \$5 for an ad which includes up to 10 items; \$10 for an ad which includes up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. No bullshit on what an item is.

I realize that the infrequency of recent issues has discouraged collectors from advertising (see p. 2), but this problem has been solved. Please do advertise. Send U.S. funds only w/ ad text to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000. Thanks!

WANTED

Paul Conway (57 W 75 St #11A, New York NY 10023; ph: 212-424-9704) will pay \$100 for mint condition CDs of John Barry's *Follow Me* and *Octopussy*.

Robert Giroux (250 Achbar, Gatineau, Québec J8P 4J4, Canada) is looking to be a pen pal with people with different points of view (male or female) on film scores and movies—from John Williams, American composers to foreigners. In other words, he wants to talk to anyone about film music.

Nils J. Holt Hansen (Snøkløkkeve 15, 1475 Finstadjordet, Norway) is looking for CDs of *The Witches of Eastwick*, *The Reivers* (SRS 2009), *Jane Eyre* (Williams), *Runaway*, *Masada*. Will buy, or can help in locating obscure Scandinavian soundtracks (Bjerkreim, Meyers, Bøhren/Åserud, Isfält, etc.).

Stephen F. Rees (1817 Lyncum Ave, Abington PA 19001; ph: 215-659-7943) wants to buy on CD: *The Cardinal* (Jerome Moross, PRCD 1778), *The River* (John Williams, Varèse 5298), *The Accidental Tourist* (John Williams, Warner Bros. 25846).

FOR SALE/TRADE

L. Ekham (7806 15th Ave, Brooklyn NY 11228) has for auction the limited edition *Body Heat* CD (John

Barry). Highest bidder will be notified; min. bid \$200. **Tetsuya Kitagawa** (1-4-3, Koike, Inazawa, Aichi 492, Japan) is selling Japanese pressed current and future (sealed) CDs. You can pay in U.S. \$ greenbacks (everywhere). Send want lists.

Shawn Smith (1291 Hays St #360, San Leandro CA 94577) has for sale or trade rare import soundtrack CDs for Lucio Fulci's *The Gates of Hell* and *The Beyond* (Fabio Frizzi); never before available in U.S., LPs out-of-print for over 10 years.

BOTH FOR SALE/TRADE & WANTED

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has CDs for sale for \$6 each: *Krull* (45 min.), *American Tail 2*, *Poltergeist II* (30 min.), *Hudson Hawk*, *Company Business*; plus many cassettes. Wanted on CD: *Lion King* (expanded German edition), *Tail Spin*, *Baby's Day Out* (promo CDs), *Witches of Eastwick*, *Midnight Run*, *The River*, *Class Action*, *Scrooged*, *Battle Beyond the Stars* (cassette okay), *The Vanishing*, *Who Framed Roger Rabbit?*, *1941*. [Note: there is no CD to Horner's *Battle Beyond the Stars*, only an LP; Elfman's *Scrooged* is only on his *Music for a Darkened Theater* compilation; there is no album to Goldsmith's *The Vanishing*. -LK]

Jörg Kremer (Eisenbahnstr. 66, 10709 Berlin, Germany) wants to get in touch with film music enthusiasts in Japan. Is very interested in Japanese films and soundtracks and especially in anime and their music. It would be great if people in Japan could provide him with information about native composers such as Kauru Wada or Masamichi Amano and current laserdisc and CD releases (for example if a certain soundtrack contains score or songs). In return he can provide European and U.S. CDs and has a lot of information about American and European composers. He also has copies of many rare and unreleased scores.

Robert L. Smith (2641 Twin Oaks Ct #102, Decatur IL 62526) has CD copies of *The Witches of Eastwick* and *Rescuers Down Under* available for auction. Please send bids. Also available is an LP of *The Lion*. Looking for *Comanche* and *Island in the Sky*. New sale lists for LPs and CDs are now ready; send SASE. **John Stroud** (1607 Gracy Farms Lane, Austin TX

78758; ph: 512-835-5577) has for trade a CD of *Baby's Day Out* (promo CD, Broughton). Wanted in return: CD of *The Boy Who Could Fly* (Broughton). Also available for trade/sale: sealed copy of *Star Trek: Generations* (McCarthy).

Special Feature: Jeff Bond's Lyrics to Great Soundtrack Themes, Vol. 1: 100 Rifles

Elated about upcoming Jerry Goldsmith CD releases, our own Jeff Bond faxed me his swingin' lyrics to the main title theme from *100 Rifles* (1969). I actually can't figure out how these fit the music; let this be a lesson that I print silly things like this, so be careful what you send me:

Rifles, 'Hundred Rifles,
They're the rifles we'll use
When we light our action fuse!
Oh those rifles, 'Hunnert Rifles
Once we fill 'em with lead
There'll be hundreds of dead!

(bridge)

We've got Burt Reynolds playing a Mexican:
His sombrero's as large as a tree!
Just ask him to act he'll say Yes I Can!
But don't ask him to do it for free!

Rifles, 'Hundred Rifles,
They're the key to our plot
Thus we'll fire them a lot!
Those darn rifles, 'Hundred Rifles
It's a South of the Border melee! If you please!
repeat until nauseous

(alternate bridge)

We've got guaranteed controversy this time hey?
Raquel Welch and Fred Brown in the sack!
It's a black and white romance that's pre-O.J.!
So why not just cut us some slack? •

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

The debates continue to heat up, with Golden Age squared up against contemporary film music, and the greatest possible argument brewing yet again: "Goldsmith used to be good but now he stinks" vs. "No he's still the greatest." I can't wait to see this one play itself out! Please send in your thoughts for publication but keep them short; as it is, I have quite a backlog of letters. -LK

...This is another point of view on the most recent FSM controversy; "Golden Age" versus "The Current Wave."

First of all, why is everyone approaching this topic in such an adversarial manner. Who said it was a war in the first place?

One should develop an appreciation for what came before in order to better evaluate the work of contemporary composers. It appears, however, that many, if not most younger film music collectors have little interest in the contributions of "Golden Age" composers. It needs to be acknowledged that musicians such as Steiner, Rózsa, Korngold, Herrmann, North and others were among the founding fathers of film music. They were the principal ones who shaped film music into the art form that it is.

It is annoying to hear people talk as if *Star Wars* was the great beginning of film music. What crap! There would be no *Star Wars* without the contributions of the early masters. All the current composers are building on the foundations laid by their predecessors.

Whether today's composers can rival their forebears is another question entirely. It must be realized that a variety of factors make comparisons difficult.

First and most obvious, movies are no longer made the way they were during the days of Rózsa and Korngold, possibly because film was more an extension of theatre. If you watch old movies you'll notice that they tend to be more theatrical and stage-like compared to contemporary films. Indeed, many directors came from stage or radio (Orson Welles to name one). Those venues demanded unique methods of storytelling.

Therefore in older films many things were exaggerated the way they would be on stage; the dialogue more extravagant, the emotions more dramatically stressed, the lighting and cinematography more expressive, and the music more prominent. Those movies allowed a composer more opportunities for musical underscore; thus, the so-called wall-to-wall style of scoring films.

This was appropriate for the age and style back then but such extravagances would seem totally overblown in today's matter-of-fact films. They don't make movies the way they used to, therefore neither do they still write scores that way. For this reason alone competitive comparisons of the old and the new seem ridiculous. It's apples to oranges.

Conversely, a number of film trends exist today that composers of yore would never have had to deal with; the slasher genre, the mindless action genre, the special effects movie, and so on. One wonders how Rózsa would have approached scoring *Speed* or *Total Recall*, assuming he would've taken on such projects in the first place.

I believe that there are those among

today's composers who are every bit as capable of writing music as complex and dramatic as the Golden Age guys. But if someone today scored a love scene the way Herrmann did in *Vertigo* we'd be all over him or her with denunciations such as, *overblown! antiquated! self-indulgent!* Composers today face artistic constraints and corporate challenges rarely encountered by their predecessors.

Granted, there are exceptions. John Williams, for example, enjoys enormous freedom when scoring a Steven Spielberg film. But Spielberg is that rarest of blessings; the composer's director. He is the closest approximation to what we would call a Golden Age filmmaker. Maybe that's why the scores that have resulted from that composer/director collaboration so strongly evoke the grandness of the great works of olden times.

I think most, if not all, of the current composers would like to enjoy that same level of expression if only the films they scored allowed for it. Barring a large scale cinematic renaissance, most will have to make do with things as they are.

It basically comes down to the realities of scoring films now versus then. Maybe it's not an issue of which is better. It might be more useful to examine the total picture, old and new, and arrive at a perspective that provides an understanding of where current film music fits in. Then we can fairly and objectively evaluate the products of both eras.

Richard Nelson
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...I read with great interest the letter by Kevin Deany, and it is hard to disagree on the difference in quality between the 1954 scores he mentions and much of what has been heard in 1994 cinema. However, one does not need to look so far back to find brilliant work. Take 1981, the year which gave us *Raiders of the Lost Ark*, *The Final Conflict*, *Clash of the Titans*, *Heavy Metal*, *Dragonslayer* and *Body Heat*. 1982 was not too bad either: *E.T.*, *Conan*, *Dark Crystal*, *The Road Warrior* and Goldsmith classics *Polltergeist*, *Night Crossing*, *Secret of NIMH* and *First Blood*.

All of the above (save *Dragonslayer*) are by composers who are still writing, yet one would be hard pressed to find that many high quality scores in 1994. However, I would ascribe this to the working conditions imposed on composers rather than burn-out or apathy. Certainly, composers of the Golden Age had uncomfortable restrictions from ignorant executives (remember "No minor chords"?). But look at '94. At the beginning of the year, I was eagerly looking forward to John Williams's *Wolf*, Jerry Goldsmith's *Baby's Day Out*, Maurice Jarre's *River Wild* and George Fenton's *Interview with the Vampire*. A comedy score from Elmer Bernstein, *I Love Trouble*, was also inviting. Williams and Goldsmith departed before a note was written [both had scheduling conflicts -LK]; poor George Fenton was cast out after apparently writing two scores; Bernstein's score was thrown out after executives couldn't agree on what kind of movie it was; and Jarre had his work rejected by a director who had told him he was thrilled with the score! These composers were all replaced by able, even brilliant colleagues, but that doesn't make this trend of whimsically discarding scores any less frightening. How can one expect a composer to put his heart into something which has an ever-growing likelihood of being thrown out? [Or the replacement composer doing any-

thing great in three weeks? -LK]

Additionally, the time restrictions put on post-production are insane, sometimes resulting in composers hiring a team of orchestrators (or even ghostwriters) who essentially take dictation from him. This is hardly a recipe for quality. Already, Michael Kamen and Hans Zimmer have been acting as "executive composers/supervisors" on some of their films.

If one cannot find much in the way of great film music from the past year, is it any wonder, given what composers have to put up with these days?

Lucy Shapiro
Santa Cruz, California

Guy Reid responds to my response to his letter in issue #46/47:

...As for why John Williams has bagged so many high profile films such as *Star Wars*, *Superman*, *Raiders*, *Jurassic Park* and *Home Alone*, while Jerry Goldsmith got stuck with *Star Trek I & V*, *Superman II*, *King Solomon's Mines*, *Baby* and *Dennis the Menace*, that's easy—with the exception of *Supergirl*, for each film mentioned Goldsmith was specifically sought out by the producer or director. Gene Roddenberry didn't want another *Star Wars* clone, so he hired Goldsmith for *ST:TMP*; and strictly on the merits of that score did William Shatner seek out Goldsmith for *ST:V*. *King Solomon's Mines* was the fourth (or fifth?) film he scored for director J. Lee Thompson. And, if I'm not mistaken, Nick Castle either directed *Public Eye* or *Alien Nation*, the former replaced by a score by Mark Isham, the latter unused because the film was re-edited. And Goldsmith was no doubt hired by producer Spottiswoode for *Baby* as a result of the spectacular score he provided for *Under Fire* (which Spottiswoode directed).

As regards Williams's career, where would he be without Spielberg? The majority of his work in the past 15 years comes courtesy the Spielberg wagon train, and one can only assume he was hired for *Superman* because of the high profile he had gained on *Star Wars*. Why else would Richard Donner not use the composer who had scored his highly successful *The Omen*? If the Salkinds would pay Marlon Brando three million for 12 minutes of screen time, I don't doubt they hired Williams for his marquee value as well. Think about it... up until *Jaws*, Williams's career was rather nondescript; a war film, a couple Irwin Allen productions, a couple westerns and film musical adaptations—but what else? Zip! And since *Star Wars*, we've been listening to the same "sound." Goldsmith, while less fortuitous in his assignments, remains, after 30 years in the biz, the most eclectic and versatile musical voice in Hollywood. No other composer could convince me to sit through *Supergirl* more than once. The only Williams scored flick I sit through repeatedly just for the music is *The Empire Strikes Back*. And because of this, I'm still left with the opinion that Goldsmith could score a *Jaws*, but Williams couldn't score an *Alien* (if his music for *Jurassic Park* is any judge).

As to why I listen to film music: because it's strictly a personal form of entertainment—one that doesn't require an ideology, lingo, haircut or line of clothing to impress one's peer group. Which essentially means I have no qualms alienating most people outside my doorstep!

Guy Reid
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Canada

...The reasons I like film music are many already expressed: Makes great mood music; is the last great frontier for orchestrated music (the new "classical" if you will); and is an obscure, secret thing that is relatively unknown and unappreciated. But the reason I originally became interested in soundtrack music, so many years ago, was very simple: I didn't really like music with words in it.

A request to reviewers: When reviewing compilation discs, it would be helpful if a list of what's on the disc is stated in the review. In October's issue, Lukas reviewed a disc called *Doctor Who and Other Classic Ron Grainer Themes*. My decision to spend money on such a disc would be based on two things: 1) Are they the original pieces actually used in the programs, and 2) would there be enough pieces on there that I would want to hear? God knows I don't need another disc with *Dr. Who*, but I would love to finally have on CD the main title music to *Blake's 7* or *Tripods*.

Marc St. Stephen
Whereabouts Unknown

Point well taken. Regarding this Dr. Who CD, the pieces are a combination of original tracks and quality cover versions by the original artists; and no, there's no Blake's 7 or Tripods theme.

...My own brief opinions and responses to the Mail Bag stuff:

1) To Robert Eastman: Jerry Goldsmith is great and everything, but he ain't no John Williams. *Superman* kills *Supergirl*, *Indy Jones* kills *King Solomon's Mines*. *E.T.*, *Star Wars*, *Schindler's List*, *Jurassic Park*, *The Fury*, *Hook*, *Accidental Tourist*... please don't try to argue. And by the way, *Wyatt Earp* is better than anything that Goldsmith has done.

2) About liking scores and watching their movies, two examples of movies that took away from the greatness of their scores: I listened to *Krull* and loved it. Then I saw the cheap movie. What is this piece of crap? The score is way better than the film. The other is *The Shadow*. I'm probably the only person who doesn't hate the score, and that's because I didn't see the movie. Yet to contradict my point, I didn't care for Randy Newman's *The Paper* until I saw the movie. Now I just love the score. It is true that for most scores, seeing the movie makes the score more enjoyable.

3) Why do people love film music? Because it adds so much color and richness to everything in life. Film music creates a mood, whether it's quiet (like *The Accidental Tourist*), energetic, out of this world, romantic, beautiful, or epic and powerful. My best friend often bashes this music and my collection. He calls it a waste of money. He also tells me that he's bored all the time. This music never allows me to be bored. It's different from pop music or anything with singing because it's speaking to you through the notes and music rather than the words. That's what makes it special. At the same time, it's different from easy listening synth stuff because it's played by real instruments, and there is a collaborative effort in putting it together. It's more colorful than most classical stuff. And it's easy to appreciate because it connects to your emotions.

4) About John Barry: I love some of his music. *The Specialist* is quite good, but only if you don't compare it to some other composer's style. Barry is excellent with themes, but his action music is uncomplicated and repetitive. Probably the two best at making action music are Michael Kamen (*Three Musketeers*,

Robin Hood, Company Business) and John Williams (Jurassic Park). Their music is so full of orchestral adrenaline.

Amin Matalqa
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re: John Barry and The Specialist: when I first got that album, I too found it simple and redundant, though enjoyable in a post-James Bond kind of way. Then I saw the film, and the score is perfect. Andy Dursin (who I was visiting) and I sat there laughing at the film but praising the music—it's melodic, suspenseful, audible, and has constant thematic cohesion without stepping on the experience of watching the film. It doesn't just reinforce the fact that things are exploding, it provides an emotional subtext and keeps you thinking of the (albeit shallow) story and characters. Barry's licks are well known, but the thing that makes him a terrific film composer is his realization that scoring a film is like finishing a jigsaw puzzle. The puzzle is already partially complete, so the composer's contribution should be deliberately incomplete in some places. The result is a better film and redundant album, but it's much preferable to a worse film and rounded album. Barry's style is also 180 degrees different from Kamen's, which is why I find Licence to Kill such a bad Bond score (though the best non-Barry one)—the Bond music was never about virtuosic orchestral gymnastics.

...Usually I don't write to magazines because it doesn't change anything. But there are a couple of things on my mind right now that I would like to express.

I'm tired of Goldsmith fans who can't accept that there are some people who see the maestro in a more critical way. In FSM #50, Robert Eastman was "annoyed at the frequent Goldsmith bashing in this magazine" and in recent British film music publications there were similar remarks.

Dear Mr. Eastman and the other enemies of free speech: Most of us are not members of a Goldsmith fan club (what I call the Goldsmith Society) and fortunately most of us live in democracies and are allowed to express our own opinion.

I am grateful for FSM because it is one of the few film music magazines which dares to be critical and tries to approach film scoring in a journalistic way. There are enough fanzines which praise every single note "their" composer has written and whose most daring question in interviews is "What is your favorite score?" This infantile attitude gives film music a bad name. One just has to read the article about Goldsmith scoring *Bad Girls* in the last issue of *Legend*—according to the author virtually every movement of Goldsmith was the act of genius.

I acknowledge the lifetime achievement of Jerry Goldsmith and think that there are very few peers who have composed so many imaginative scores. *Planet of the Apes*, *Wind and the Lion*, *The Omen*, *100 Rifles* and many other of his compositions are among the best scores ever written and Goldsmith has influenced film music like only very few other composers. But that doesn't change the fact that, in my opinion (yes, fans of the master, I have my own opinion and express it without fear) Goldsmith's fame lies only in his achievements of the past and not in his recent works.

Just listen to his bland *Bad Girls* score with those horrible synthesizers (in a western!) that he has been using in the same way since I don't know when, and compare that to *Hour of the Gun*. Listen

to *The Vanishing* where he copied (and I mean it literally) Laurence Rosenthal's great *The Miracle Worker*. Listen to *Angie* which sounds like a bad copy of Georges Delerue (except for the already mentioned synths). Listen to *Rudy* which sounds like a bad imitation of John Barry. After hearing *Malice* for the first time, my girlfriend (who isn't very much into film music) instantly remarked: "Gee, that sounds like *Basic Instinct*."

My whole criticism towards Jerry Goldsmith's "recent period" can be explained with a short review of *The Shadow*. I want to compare some of the reasons why he became loved with his attitude towards scoring today:

1) Everybody praises him for his economical use of music. (We all know how little music *Patton* has and how late in *Coma* the score starts.) *The Shadow* has almost wall-to-wall music and since there is rarely a quiet moment, the music (a bad imitation of *Batman*, except for the synths again) becomes annoying and unable to point out or underline certain situations or highlight specific nuances.

2) Everybody praises Goldsmith for his imaginative use of coloristic elements (*Wind and the Lion*, *The Challenge*, *Inchon*, *Justine*, etc.). *The Shadow* is the story of a deeply schizophrenic character who is torn between the mysterious but good American hero that he is and the evil Asian leader. When I read the story I hoped that Goldsmith would jump on that challenge and create two distinctive themes (an "evil" Asian one and one for the other state of mind), but he did nothing like that. Throughout the whole film he only uses one element and doesn't even bother to react to the evolution of the character. [See Steven Lloyd's letter last issue which challenges this. -LK]

3) Everybody praises Goldsmith for his ability to get inside the story and the characters. In *The Shadow* there is no development of the score that reflects the important changes of Alec Baldwin.

4) Everybody praises Goldsmith for his ability to come up with new ideas, daring new orchestrations and new sounds (*Planet of the Apes*, *Logan's Run*, etc.). In *The Shadow* except for the new horn sound there is nothing new. Like so often lately he treats the audience with the same orchestrations, the same synthesizer sounds and very similar melodic approaches (doesn't *River Wild* in some passages sound exactly like *Bad Girls*?).

I have the feeling that Goldsmith currently lacks certain characteristics that make great artists: A special kind of creative bite and a healthy amount of doubt. By now he is so self-satisfied and in love with his stuff that he doesn't bother to question his compositions anymore. Today in my opinion people like Bruce Broughton, David Newman and Christopher Young have surpassed the maestro. I want to point out again that I'm only talking about his recent work, not his achievements of the past.

By the way, both reviews of Robert Folk's *In the Army Now* in FSM #50 didn't mention the horrible sound quality. I also love the music (I always enjoy Folk's stuff) but the sound mix by Eric Tomlinson is horrendous.

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This brings up valid points and I'm glad somebody had the balls to write them. The more widely held and socially accepted opinion often goes like this:

...I was pleased to learn that Jerry Goldsmith had written the music for *The River Wild* as it has been a long time since he last scored a film in this genre.

Goldsmith rarely fails to deliver with these types of films and this one is no exception. Sounding more like one of Jerry's scores from the late '70s, early '80s it contains many classic Goldsmith characteristics, such as the distress calls on brass ("Wade Goes Under") used to great effect in *Pottergeist*, as well as the continuous driving rhythm for strings and percussion ("Vacation's Over") reminiscent of the Klingon battle in *Star Trek*, the monster dodgins in *Supergirl* and the helicopter sequence in *Cassandra Crossing*. Such a shame the CD couldn't have been longer as it's very listenable. (Intrada, are you listening?)

I hope that this score serves as an answer for some of the criticism that Jerry has received in the wake of some of his recent scores, but why does every score he writes have to be the caliber of *Final Conflict*, *Papillon* or *Wind and the Lion*?

I would like to thank Jerry Goldsmith for providing music without which the movies would not be as entertaining or remembered.

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1) How come letters positive of Goldsmith's recent work are on a first name basis with him? 2) Why do Goldsmith fans praise the originality of a new "Jerry" score and then compare every element of it to past works? 3) Of all the scores in need of a longer CD representation, is *The River Wild* one of them?

...Let's bear in mind that a composer can tap his well of musical inspiration only once so often before he runs out of fresh ideas. Ennio Morricone has been scoring films since 1961 and the majority of FSM readers are not familiar with much of his 1960s output (aside from the Sergio Leone western scores) because the music was not made available on American recordings... indeed, some important scores by the Maestro didn't even make it onto Italian vinyl! In his early years, Morricone rarely scored a film monothematically or used a lot of repetition. He often provided three or four memorable themes along with his remarkable orchestral and choral arrangements. Italian cinema was going through a creative period in the 1960s and the "hot" directors of the day (Leone, Bertolucci, Bellocchio, Pasolini, Sollima, Corbucci, et al) imbued their films with enough inspiration that Morricone's reputation grew remarkably after 1964 and his amazing (and prolific) output remained excellent for another ten years, until the break with Bruno Nicolai. Morricone's efforts for the next ten years (roughly 1975 to 1985), while less experimental and individualistic as before, still provided numerous film scores of note and merit. His most recent period is somewhat analogous to Jerry Goldsmith's career. Both composers are nearly the same age and began their film work around the same time in the late 1950s. Both are best known for their compositions written in the 1960s and 1970s and are overly criticized by collectors intimately familiar with their early works when their newest efforts fail to measure up in comparison. Although both Morricone and Goldsmith can still provide a dazzling score when the need arises (*Once Upon a Time in America*, *The Mission* for Morricone; *Under Fire* and *Legend* for Goldsmith), is it really fair to

judge them against their prior efforts? Let's not forget that both of these superb composers are in their mid-60's and have scored a lot of films in their careers (probably too many). It's sad that Morricone turned down a lot of U.S. offers in the 1960s and 1970s and concentrated his efforts in a gradually declining Italian cinema. Now that some American directors seek him out specifically, he just isn't able to find the inspiration that he could 20 or 30 years ago—a perfectly natural occurrence but a major annoyance to his longtime fans when we hear such scores as *Bugsy* or *Wolf*. Sometimes I wish the Maestro would quit writing for the cinema and just compose the modern "difficult" music he loves so much... while record companies plunder the vaults and release all his wonderful 1960s and 1970s film scores on CD, a process that could take ten years!

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...Jonathan and Alex Kaplan summed up my feelings on *The Empire Strikes Back* in issue #49—it is the best score of all time. Not only do we have the main theme, the Force theme, the Darth Vader theme, but also a Han/Leia theme, a droids theme (sort of), Boba Fett's theme, Yoda's theme, and a Cloud City theme. Wow—that's a lotta themes! To top that off, there's great action pieces filled with new material, like "Battle in the Snow" and "The Asteroid Field," among others. Here, the music perfectly underscores the film, the best example being when Boba Fett is walking frozen Han towards Slave One. We have Han in a block of carbonite, like a coffin, and Fett and the Cloud City dudes walk by, so the whole thing resembles a funeral procession. (Add to this the fact that it is in a nice, welcoming place, brightly lit, like that Hitchcock idea of finding menace in a seemingly friendly environment, a la *North by Northwest*'s cropdusting.) To top it off, we have Williams's Boba Fett theme, which Lukas correctly describes in the liner notes as a "creepy, dissonant, dirge-like chord progression." The music is subtle, but the effect is creepy. Other highlights are "The Duel," with its brass fanfare, cymbal splashes, and the intense, poignant version of the love theme which ends with eerie strings which fade away into nothingness. Also wild is the suspenseful music heard as the Millennium Falcon speeds out of that giant space slug. All in all, I have to agree, *Empire Strikes Back* is the best score. Anything else is bantha fodder!

Lukas asked Horner fans to write in. While I'm not an incredibly huge fan of his, there are some of his works that I really enjoy, namely *Krull*, *Star Trek II*, *Field of Dreams* and *The Rocketeer*. I still haven't heard *Brainstorm* or *Battle Beyond the Stars*, but have heard it's some of his better stuff. On the flip side, *Patriot Games* makes me nauseous. Yes, I'm under 30, but I also dig Bernard Herrmann who died around the year I was born, though I didn't fall in love with his movies at an early age. (Yes, I was one of those '80s SF movie freaks, with a touch of Tom Baker's *Dr. Who* added for good measure!) Maybe it's all just a matter of taste. Beats me.

Also, the best movie since *Schindler's List* is that new Quentin Tarantino flick, *Pulp Fiction*, well worth your money. Quite a rockin' soundtrack as well!

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MUSIC AND OSCAR: An Uneasy Alliance

by RICH UPTON
PART 1 OF 2



Upon winning his fourth Academy Award, Federico Fellini made the sweeping statement, "In the mythology of the cinema, Oscar is the supreme prize." So why do we hear stories of Oscars being used as bookends and paperweights? Why did it lose the mystique, power and respect it once had? Academy Award-winning librettist/lyricist Alan Jay Lerner described Oscar as "... the most widely known of any accolade bestowed in any country upon any

branch of the performing arts. Besides the artistic recognition, the fame of the Academy Award is such that it has been estimated it adds a minimum of \$1 million to the gross revenue of the winning film." The Academy Award is the most prestigious, sought-after award in the U.S. film-making industry. It would seem that an honor awarded you by your peers would be the ultimate compliment. If your work is judged by respected contemporaries in your field to be worthy of official public recognition, it must be good and it must be important, right?

It doesn't really work that way, and it never has.

Oscar's publicity machine would have us believe that the statuette is awarded on the basis of merit by professionals in the nominee's field. In fact, the Academy Award was created as a tool to generate publicity for the film studios (it still is), and although the rules and restrictions have constantly changed over the years, they have not always changed for the better. The methods by which winners are chosen are grossly unfair, and often render the awards virtually meaningless. This becomes particularly obvious in the field of film music.

Off to a Lousy Start

The first Academy Awards were given to commemorate accomplishments in the cinema for the years 1927 and 1928, but no awards for music were handed out until 1934. A minimum of three nominees was required in most categories, with no maximum, and in 1934 there were three nominees in both the Best Score and Best Song categories. The Best Score award was given to the studio music department head instead of the composers who wrote the score, an inauspicious beginning at best. This practice continued through 1937, the year in which the list of those eligible to vote in the Best Score category was limited to a group of "directors, production executives, studio composers, conductors and a representative number of orchestra musicians who have been employed by various studios during the year." That year, the Best Song winner was "Sweet Leilani." Most of the Academy members, who had fully expected the Gershwins to win for the more sophisticated "They Can't Take That Away From Me," blamed the extras (background actors) for what was felt to be a gross display of pedestrian taste. A year later it was decided that the 4,500 voting extras would not be allowed to vote for Best Song. Many in the Academy felt that the combination of the extras' sheer numbers and their bad taste was knocking the whole balance of votes out of kilter.

Handy whipping boys, those extras, but that's all smoke; to this day, the most popular song is still the most likely to win, sophistication be damned.

What's in a Name?

The year 1938 saw even more rule changes in the music categories. Hereafter, score awards would be given to the actual composers instead of the studio music department heads (and why should it ever have been otherwise?). This was also the year the Academy began playing Musical Names. Best Score was split into "Score" (regardless of source) and "Original Score." This was a fuzzy distinction at best; in 1940, Erich Wolfgang Korngold was nominated for Best "Score" for *The Sea Hawk*, which was an original score. This muddy point was cleared up somewhat in 1941, when these categories were more compartmentalized; the categories became "Scoring of a Dramatic Picture" (changed a year later to "Scoring of a Dramatic or Comedy Picture") and "Scoring of a Musical Picture." This distinction disappeared for one year (1957), then reclaimed its position the following year. In 1962, the categories became "Music Score - Substantially Original" (changed in 1966 to "Original Music Score") and "Scoring of Music - Adaptation or Treatment." In an effort to clarify things way beyond anyone's comprehension, the Academy changed both category names in 1968, giving us "Original Score for a Motion Picture (Not a Musical)" (changed back in 1970 to "Original Score") and "Score of a Musical Picture (Original or Adaptation)" (changed in 1970 to "Original Song Score"). In 1971, the Academy's snappy wordsmiths created "Original Dramatic Score" and "Scoring: Adaptation and Original Song Score" (changed again in 1973 to "Original Song Score and/or Adaptation"). Perhaps feeling the burden of excess verbiage, the Academy shortened the titles in 1975 to "Original Score" and "Original Song" but also retained "Scoring: Original Song Score and/or Adaptation" which was modified in 1976 to "Original Song Score and Its Adaptation or Adaptation Score," (back up and start over if you're feeling lost) then dropped entirely in 1980 and reinstated in 1982, only to be changed in 1983 to "Original Song Score or Adaptation Score," and shortened in 1984 to "Original Song Score," which is exactly what it had been called 14 years earlier. The more things change....

Call This Paragraph 7 and Remember It

So what are the official definitions? In its own rule book, the Academy defines an Original Score as "a substantial body of music in the form of dramatic underscoring originating with the submitting composer(s)." An original song consists of "words and music, both of which are original. There must be a substantive rendition (not necessarily visual) of both lyric and melody (clearly audible, intelligible and recognizably performed as a song) in the film." An Original Song Score consists of no fewer than five songs, meeting the same criteria as "Original Song," where the score's "chief emphasis must be the dramatic usage of these five or more songs. What is simply an arbitrary group of songs unessential to the story line of the film will not be considered a valid song score." In short, the music must be original and created specifically for the film, and the songs must be audible, intelligible and presented in a substantive rendition. Keep these standards in mind as you read on, and you'll see how the Academy fails to play by its own rules.

The Most Prestigious Honor Money Can Buy

Through 1945, each studio's music department head would submit one song to the Academy, which would then automatically be nominated.

That is not peer recognition; that is studio politics, and the demise of that policy was an important step toward creating more credibility for the Oscars. It had not been unusual up to this time to see 20 or 25 nominees in each music category. In 1946, this was reduced to five, and scoring became a category voted upon by the entire Academy (including those lowbrow extras) instead of a special committee comprised of branch members. So much for having your work judged by your peers. One step forward, two steps back.

So the Academy Awards system is really politics and publicity. But for argument's sake, let's pretend for a while that the Oscars are what they purport to be: official recognition of quality or outstanding achievements in cinema. Let's examine the awards' faults in principle:

First, there are supposed to be five nominees in each music category; no more, no less. In any given year, there may be many more deserving eligible hopefuls, but only five can be nominated. Conversely, there may be only two worthwhile possibilities, so the list has to be padded with filler. Either way, this is not fair and equitable.

Second, since only one nominee can win, timing becomes more important than quality. What if the Best Score winners for 1992 and 1993 had both been released the same year? This is not recognition of a score for its own merit. Regardless of the Academy's claims to the contrary, the Oscars are a competitive popularity contest, and whether you win or not depends less upon the quality of your work than what your competition is that year. (Much of this is also true of the Grammys, the Emmys, the Tonys and any other competitive annual award, but I digress....)

Third, in order to be considered for nomination, your work must be submitted to the Academy by the studio releasing the film. Therefore, you can get into the running only if your studio feels your work is important enough to merit submission. A lot of good songs and scores are relegated to oblivion by this rule. An additional prerequisite for nomination qualification is that a film must have played publicly in Los Angeles for at least a week before the end of the calendar year, imposing yet another arbitrary limitation.

These are all faulty elements of the Awards process that cannot be altered unless the rules are changed. But there are two important observations which are more obvious in practice than in principle: (1) Voting Academy members can be easily swayed by full-page trade magazine ads and Hollywood billboards (or, as Dimitri Tiomkin attempted in 1954, skywriting), and (2) an awful lot of voters never actually hear the song or score in contention. This second point is particularly important, because it means that winners and losers are being decided by people who know nothing about the nominees! Believe it or not, with the exception of foreign language, short film and documentary awards, there is no requirement that the voters actually see the films or hear the music in contention! Many members cast their votes based on publicity or word of mouth, causing a number of scores to win not on their own merit, but thanks to the skill of Hollywood publicists.¹

So much for our game of make-believe; the Oscars are not what they are supposed to be. Still, they retain this mysterious aura of glamour and importance that makes them so highly coveted. Sure, winning an Oscar means something; at least some people vote for a song or score based on its excellence, and the winners enjoy a higher than average profile (for a while). But the Academy is an exclusive little community whose inhabitants often have an underdeveloped sense of objectivity—you may think one score is the best

of the lot, but you don't like the composer personally so you vote for a less impressive score. Or maybe one nominee got your swimming pool installed at a discount, so you vote for him.

Jerry Goldsmith is one of the most highly respected film composers in the business, yet his prolific output has yielded him but one Academy Award (for *The Omen*). In a 1987 interview, Goldsmith opined that the award is "an ego thing more than anything else. I've been nominated 15 times, and everybody says that's the really important thing. Nobody remembers anyway! I can't remember who won last year in music or Best Picture or anything! It's wonderful when you win; I know how exciting it is... like it was more important than the Nobel Peace Prize! But I think if you spend your career worrying about winning an Academy Award, you're just spinning your wheels in the sand. I don't think that winning... enhances your career one way or the other. It's a personal ego thing. They maintain the Awards with such reverence, and it's so carefully controlled that it does remain, of all the awards, one of the most prestigious. That's nice; a billion people see it and for that fleeting moment you have instant immortality. But as far as your career and your own personal satisfaction, I don't think it means that much."

Of course, the Academy would likely view negative remarks by a now 16-time nominee who lost 15 times as sour grapes; but how many of last year's winners can you name? Goldsmith's reference to the Oscar as an "ego thing" twice in one statement is quite telling and insightful. Alan Jay Lerner, proud and happy to have been an Oscar-winner, nonetheless wrote a sarcasm-tinged description of how Oscars are lobbied for in his book *The Street Where I Live*:

"The Oscar season begins about six to eight weeks before the fateful night with the announcement of the nominations. The announcement is immediately followed by a series of advertisements that appear in the two Hollywood trade papers, *Daily Variety* and *The Hollywood Reporter*, in which the studios of each nominee or nominees congratulate him or them. This is followed by another series of advertisements in which the producers of the various films congratulate the actors, directors, creators and technicians who have been nominated. Following that comes another set of advertisements in which the nominated actors, directors, creators and technicians thank the studios for the opportunities they have been given. In the final series, the various recording companies who have released the soundtrack albums and the music publishers congratulate the composers who have been nominated—and the composers and lyric writers then thank the studios and the producers. Simultaneously with the well-advertised congratulations and gratitude, the Directors Guild, which has its own theater, shows on successive nights every film that has figured in any of the various nominations. Press agents work overtime, scheduling interviews with the newspapers for their nominated clients and arranging personal appearances on radio and television. Behind the scenes, friends of nominees call other friends to solicit their votes, and each studio which has anyone nominated lets it be known that it expects every man on the lot to do his duty."

Such organized back-patting is not exclusive to the Oscars, but the Academy has perfected it to a fine art.

What We've Got Here Is a Failure to Communicate...

If the Oscar process doesn't work in principle or in practice, how does it work? The answer is: badly and infrequently. In the category of Most

Vivid Example of How Oscar Doesn't Work, I submit the following:

- As previously noted, early Best Score Oscars were awarded to the studio music department heads instead of the composers. In 1937, the Best Score winner was Charles Previn, head of Universal Studios' music department, for *One Hundred Men and a Girl*. The composer? Nobody knows; no credit was given in the film!

- In 1939, Best Score was awarded to Richard Hageman, Frank Harling, John Leopold and Leo Shuken for their original music in *Stagecoach* but the Best Original Score was won by Herbert Stothart for *The Wizard of Oz*, even though large parts of that score consisted of Stothart's arrangements of songs by Harold Arlen. This type of thing happened several times through the years, and part of it was due to the Academy's inability to decide on how to differentiate between different types of "scoring" and what to call the categories. (See paragraph 7.)

- In 1938, 1944, 1946, 1947, 1948, 1949, 1955 and 1960, awards were given not only to composers, but to people whose sole contribution to the films was conducting the orchestra.

- Rock music first became a viable commodity and an important part of the American music scene in 1955, but was virtually ignored by the Academy until the 1970's. Songs now considered classics from films starring Elvis Presley and The Beatles were routinely overlooked as potential Best Song nominees. In 1964, George Martin was nominated in the category "Scoring of Music - Adaptation or Treatment" for *A Hard Day's Night*, but none of the songs written by John Lennon and Paul McCartney for that film were nominated as Best Song despite the fact that most of Martin's scoring was based on the Beatles' songs. In 1977, the Bee Gees were completely overlooked for their contributions to *Saturday Night Fever*, prompting an official of the production company to denounce the Music Branch of the Academy as "retired violinists who probably still play 78s on their Victrolas." The Academy seemed loathe to consider anyone outside their circle of seasoned veterans like Henry Mancini, James Van Heusen, Sammy Cahn, Dimitri Tiomkin and Frank DeVol, who were all frequently nominated. In 1970, the Beatles finally won an Original Song Score Oscar for *Let It Be*, generally considered to be a much less impressive collection of songs than those from *A Hard Day's Night* or *Help!*, and certainly making no greater a dramatic impact in that film's context than the others did in theirs.

- In 1971, Isaac Hayes won a Best Song Oscar for his "Theme from *Shaft*." The *Shaft* theme is a danceable little ditty with a solid horn and string arrangement, but a good song should be a good song regardless of the arrangement. Can you play *Shaft* on the piano? Can you sit around the campfire with your acoustic guitar and do *Shaft*? The lyrics (such as they are) are primarily spoken, and the music (such as it is) relies heavily on percussion, punctuated by strings and horns. Can you even perform *Shaft* without a hi-hat cymbal? Granted, Hayes co-arranged the song (with Johnny Allen), but he was not awarded an Oscar for his arrangement. *Shaft* is not a true song, and honoring it with an Oscar stripped away much of the Academy's credibility. [Dig it, baby! -LK]

- In 1972, Nino Rota was nominated for his *Godfather* score, but the nomination was withdrawn when someone in the Academy discovered that Rota had already used the melody that served as the film's very popular "Love Theme" in a 1958 Italian movie, even though the remainder of the *Godfather* score is original to that film. Citing the Academy rule stipulating that the music must

be written specifically for the film for which it is nominated, Rota's nomination was replaced with John Addison's *Sleuth*. But in 1974, guess who won the Best Score Award? Nino Rota and Carmine Coppola for *The Godfather, Part II*, which utilizes that very same love theme.²

- In 1976, one of the Best Song nominees was another non-song, "Ave Satani" from *The Omen*, music and lyrics by Jerry Goldsmith. Please. Goldsmith has deservedly been nominated for a number of Oscars for his brilliant scores (including *The Omen*, for which he won), but to call "Ave Satani" a song? "Ave Satani" is an extended Latin chant. It would be simple-minded to suggest that a song that's not hummable isn't worth a damn, but nobody can just do "Ave Satani." No one has ever recorded a cover version, and no one will. It was created specifically for the film, and out of context it becomes a singularly uncomfortable listening experience. It never stood a chance of winning, and should never have been nominated.

- In 1973, Marvin Hamlisch ran away with the music Oscars; he won Best Song and Best Score for *The Way We Were*, both valid entries in the race. But he also accepted an Oscar for which the Academy was foolish enough to nominate him, "Scoring: Original Song Score and/or Adaptation" for *The Sting*. Hamlisch composed virtually nothing original for this score, which was comprised primarily of Scott Joplin's ragtime classics, nor were most of the adaptations his; the bulk of the arrangements were by Gunther Schuller. Schuller should have either petitioned the Academy to nominate him, or been invited by Hamlisch to co-accept, or both.³ In 1979, Georges Delerue demonstrated the Hamlisch Syndrome by accepting a Best Score Oscar for *A Little Romance*, which was co-composed by Antonio Vivaldi who, like Scott Joplin, could not be there to defend himself.⁴ This tradition is proudly carried on today: In 1986, Herbie Hancock won Best Original Score for *'Round Midnight*, even though the lion's share of that score was made up of jazz standards. (See paragraph 7.)

- In 1942, Irving Berlin was recruited as presenter in the Best Song category. The winner that year was Irving Berlin, for "White Christmas." Whether he deserved it or not is a moot point; what matters is that it looks fishy when a presenter announces his own win. No one should be allowed to present an award in a category that includes the presenter among its nominees. (For his part, Berlin played the situation for laughs by announcing, "This goes to a nice guy. I've known him all my life.")

To Be Concluded...

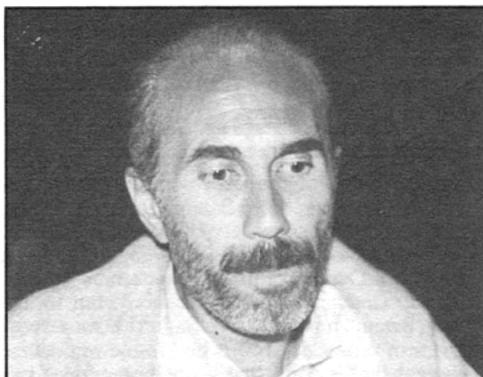
Notes:

1 In 1978, the *Los Angeles Herald-Examiner* said of Giorgio Moroder's electronic quasi-disco score for *Midnight Express*: "Not since the terrifying sound track in *Psycho* has music meant so much to a film." Moroder himself said of his score: "I wanted to get the sound of a heartbeat, and we tried a real heartbeat, but it wasn't authentic enough. I don't know whether I should tell you this, but in the end we had to use a drum." No further comment needed....

2 At the time, a score had to be "substantially" original. When the *Godfather* judgment was questioned, the Academy said that the word "substantially" did not necessarily mean quantitatively, it meant qualitatively. What's wrong with this picture?

3 Marvin Hamlisch is the perennial winner of Oscar's Modesty Award. After winning three Oscars in one night, he said "Now I want a Tony and an Emmy and a Grammy, and I won't be satisfied until I get them."

4 Maurice Jarre won a Best Score award for *A Passage to India* in 1984, the year that *Amadeus* took the lion's share of Oscars. Jarre opened his acceptance speech by saying "I was lucky Mozart wasn't eligible this year."



Left: Record producer Sergio Bassetti. Center: Jean-Claude Petit. Right: Armando Trovajoli, Sijbold Tonkens, and director Ettore Scola.

SIJBOLD'S VALENCIA INTERVIEWS

While at the Valencia Film Festival's third International Congress of Music of Cinema (see #52), Sijbold Tonkens did these short interviews, for which I thank him very much. Thanks also go to the Festival for providing interpreters. -LK

SERGIO BASSETTI

Sijbold Tonkens: The first question is a formality. Where and when were you born?

Sergio Bassetti: Why don't we talk about Intermezzo, it is much more interesting. I was born in Rome in 1952 and Intermezzo was born in Rome in 1984. I started as an independent, cooperating with CAM to make the Phoenix label, and then I started my own label, Intermezzo, with Maurizio Butazzoni in 1984. We had about 30 issues on vinyl LPs. And then in 1994 we made up our mind that it was time to change our habits. Three LPs in a year was too small business to keep us alive. So we decided to increase the rate of releases. Since the end of March 1994 we have established Intermezzo Media. The society is in Milan, not Rome anymore. Since that day we have released a good number of CDs, some on our own label Legend, some on the RCA label in the OST series. As you probably know, OST has existed since 1991. But we had an arrangement with RCA, and they gave us the exclusive rights to distribute the records (CDs) because Milano Dischi, the former distributor, was not satisfactory. Maurizio left Milano Dischi in order to establish our new society, Intermezzo Media. That is a little bit of history of our label.

ST: How did you get involved with film music?

SB: It is a very long story, one issue of the magazine is not enough. When I first saw *How the West Was Won*, a Cinerama film, I was so surprised at the strength of the music that I looked for the original soundtrack on record. I had a good experience with another film, *Les animaux*, a French film by Frederic Rossic having music by Maurice Jarre. There was a beautiful waltz, and a breathtaking pavane that he had written for this documentary film. Since that day I have fallen in love with film music. But thoughtless love, instinct only. I could not judge it, I could only say "I like it" or "I do not like it." Then year by year I started listening to more film music, trying to get an idea of its history. Going back to the silent screen era, to the '20s and '30s, knowing more about great film composers from Hollywood, the French, German and the Italian cinema. Now I have much clearer ideas about film music, and my love for film music became my business. I was involved with record productions, radio broadcasts, writing articles and essays, organizing branches of festivals devoted to film music. So the joy became work, and now both sides live together. I love film music, not all film music, but I work in the field. I think this is a

path many other independent film music producers have followed. Nick Redman for instance started as a film music buff, Douglass Fake also. And I think the ones who started as film music buffs are the more smart, competent, and intelligent record producers. I do not trust people who issue rock compilations, that is business only. It has nothing to do with film music. It has nothing to do with love for this medium.

ST: What are the plans for the future?

SB: We have agreements with publishers like RCA, of course, Gypsy and Emergency Music, the publishers of Pino Donaggio and Nicola Piovani. We are trying to have more agreements with film music on radio. Moreover we are going to join projects with Point Records and GDM (Gianni Dell'Orso) Music. That means we will work more with Claudio Fuiano. He has very good ideas concerning next issues. I hope we will be able to release some important soundtracks on CD. As for the near future, we'll release the score from the first Giuseppe Tornatore film. The film was shot one year before *Cinema Paradiso*. The title is *Il camorista*, a tough violent Mafia film with Ben Gazzarra. The music is by Nicola Piovani. It was released on LP many years ago, but actually nobody has the LP, it is one of the most sought-after collector items by Piovani. The music is worth being on CD. Before that we will release *Doctor Faustus* coupled with *Francis of Assisi*, both scores by Mario Nascimbene. Then I think we are going to release a score by Pino Donaggio for an Italian thriller, a very important one, and more. On RCA OST, the first release will be *I pugni in tasca* (1965)/*I basilischi* (1963)/*Gente di rispetto* (1975) together; three scores on one CD with music by Ennio Morricone. These were never before released except a few tracks from *I basilischi*. [And one track from *I pugni in tasca*. -ST] I think it's a good project. We will do much more in the future, because I spoke with Morricone and he should be glad to have the complete score to *Un uomo a metà* on CD. It is very difficult music, very contemporary music, but it is worth having on CD. Maybe together with scores like *Prima della rivoluzione* (1964) by Bernardo Bertolucci, or the complete score from *Uccellacci e uccellini* (1965) by Pasolini and much more. We have a long list of RCA OST planning to come.

ST: Are all the master tapes at hand, or do you have to search for them?

SB: No, all the mentioned titles are in our hands, or coming soon. We recently had trouble with tapes from our recent release on Legend, *The Red Tent* by Morricone, because they were in horrible condition. Sagittario, the label that issued the LP in Italy in 1970, does not exist anymore, that's why we had to look for the tapes. Maybe Paramount Records has the original tapes [they issued an LP in the U.S. -ST] but we could not get in touch with them. So we had to take the

music from vinyl, some from vinyl, some from tapes, unfortunately. The sound is not that good, but it is beautiful music, and it is a document anyway. I think it will be the last time that we use vinyl. We will not do it anymore, it is noisy. At least we used nice artwork on the booklet, but I feel a little ashamed for the quality, maybe I care too much. I don't know, we'll see. I have been wrong not to write a warrant in the booklet, I had to tell it clear. So I hope the readers of FSM will understand. [Sergio would be dead meat, but Sijbold since wrote me that Sergio found the original masters to *The Red Tent* and will reissue the CD with better sound. -LK]

ST: Your CDs are also for sale in the U.S. Who is the distributor there, so people who are interested can ask the record shop to order them?

SB: The CDs are marketed by Albany Records, and they are doing a good job. We did not get complaints. The CDs are for sale in most major record stores like Tower Records. And in this period the CDs *Two Mules for Sister Sara* coupled with *Days of Heaven* by Morricone should be out, also *Johnny Yuma* coupled with *Arizona Colt* by Francesco de Masi.

JEAN-CLAUDE PETIT

Jean-Claude Petit is a French composer with an interesting classical style. His breakthrough came with Claude Berri's film *Jean de Florette* and the second part of the story, *Manon de Sources*. He used the Overture from Giuseppe Verdi's *La forza del destino* as material for the main theme, a lovely piece which worked in the film since opera had something to do with the story. Petit is known for his large orchestral scores; he is a good composer with a high-level education.

A few French film titles to link with the composer are *L'île* (1987, François Lettierier), a kind of *Mutiny on the Bounty* film; *Deux* (1988, Claude Zidi), a film with Gerard Depardieu as a composer falling in love; *Le retour des Mousquetaires* (1989, Richard Lester), a "three musketeers" film with Michael York and Christopher Lee; and *Cyrano de Bergerac* (1990, Jean-Paul Rappeneau), also starring Gerard Depardieu.

Sijbold Tonkens: To start at the beginning, when and where were you born?

Jean-Claude Petit: I was born in France 20 kilometers from Paris in 1943.

ST: What was your education?

JCP: I studied at the conservatory in Paris. I studied harmony, counterpoint, composition, everything. After that I played jazz piano with Dexter Gordon and with American players. Then I wrote arrangements for French singers, and since 1981 I have composed for the cinema and the theatre, too, but mostly for the cinema.

ST: How did you become a film composer?

JCP: I was an arranger, and in 1981 I met Rene

Cleitman (the producer of *Cyrano de Bergerac*). He said, "Ah, Jean-Claude, I know you. I am a new producer, and my first film is *Vive la social*, and I think it is a good opportunity for you to write the music." But before I was an arranger for other film composers like Michel Magne.

ST: Is it always your choice to write big scores for full orchestra? I mean, it is expensive, and most directors want to cut down on the music expense because they are already over-budget.

JCP: I don't have a choice. I want and I don't want to, because in France generally the music for TV and cinema is with a low budget and a synthesizer. I don't like that. In general the composer doesn't write the music, but only plays the music, and that is not right. I want to write music, and my choice for that is a large orchestra. And sure, for a large orchestra it is necessary to write music. I have the choice, because with a big film in France I have no problem with the money. No problem with *Jean de Florette*, no problem with *Cyrano de Bergerac*. I don't know why, probably because all the people know I write for big orchestra. It is expensive, but if they call me, they know. No problem!

ST: Do you orchestrate and conduct yourself?

JCP: Yes, I conduct my own music, because I think if you write music, you must conduct.

ST: How long did it take you to write *Jean de Florette* parts one and two? It is a six hour film, and beautiful!

JCP: To write the music, maybe two months. But before that I go to the shooting of the film, I talk with the director, I play some themes, we talk a lot about it. Generally I write one month for a film, but for a long film such as *Jean de Florette*/*Manon de Sources* I need two months.

ST: How was the collaboration between you and Claude Berri?

JCP: It is finished now, my collaboration with Claude Berri, it was only for *Jean de Florette* and *Manon de Sources*, and after for *Uranus*. For *Uranus* I had many problems with Claude Berri. When you see the film you hear a little music, only six minutes, but I composed one hour. Claude Berri was not happy, and I was not happy. And I said to Claude Berri it is not correct. It is not good. And I don't like *Uranus*. After, Claude Berri asked an accordionist to write the music for *Germinale*. But he is only an accordionist, so the film has only accordion music.

ST: The *La forza del destino* (Giuseppe Verdi) theme worked wonderfully. Was it your idea, or did the director Claude Berri suggest it?

JCP: Claude Berri asked me, "Jean-Claude, please, I want an opera theme. But what, I don't know." So I chose *La forza del destino* because the wife of Jean de Florette was an opera singer. Claude Berri liked it, and he said, "Okay, you write the music for the film," and it was my first great film. It was a great change for me. I thank you very much, Mr. Giuseppe Verdi.

ST: Another hit film was *Cyrano de Bergerac*, a piece of art. One question about the score has burned on my lips for four years: in the film and on the CD is the theme "La porte de Nesle." It is equal to the *Batman* theme by Danny Elfman.

JCP: It is not the same music, it is a moment of one minute. It is the theme of *Cyrano*, but the form is like the theme of *Batman*. It is a private joke between Jean-Paul Rappeneau and me, because Rappeneau told me, "Oh, the music from the new *Batman* film is very good." And I said to Jean-Paul, "I can do exactly the same, but with my theme." It was a joke, but Jean-Paul said, "I want it in the film." And I said no, it was only a joke. But it was my theme, so it got into the film.

It was a private joke. Now it is a problem for me, but it was a good question.

ST: What is your favorite film score?

JCP: I don't know. *The Mission* by Morricone is very good. I also like some Bernard Herrmann, many scores by John Williams, and also many scores of my friend Gabriel Yared, like *La lune dans le carniève*.

ST: What is the next film you will do?

JCP: I write for a great series for the BBC called *Seaforth*. After that, I write the music for the new Jean-Paul Rappeneau film *Le lueur sans l'étoile* with Juliette Pinoche. It is a very expensive film, the most expensive in the history of France. I have to write a lot of music for it. I will write it in December and January and record it in February and March 1995.

ARMANDO TROVAJOLI

For those who know nothing about this film composer, a short introduction: Armando Trovajoli was born in Rome on September 2, 1917. He took his diploma at the conservatory Accademia di Santa Cecilia in Rome and began to make a name for himself immediately after World War II as an important jazz musician. About 1953, he began an interesting career as a composer, arranger and conductor of film scores. He took lessons from Angelo Francesco Lavagnino. Trovajoli created a style of his own, and he is well known in Italy as one of the greatest composers for the Italian theatre and film industries.

To name a few films that he composed for: *La ciociara* (1960, Vittorio de Sica) and the remake for television in 1989 by Dino Risi; *Italiani brava gente* (1964, De Santis); *Seven Golden Men* (1965, Marco Vicario); *Matrimonio all'italiana* (1964, Vittorio de Sica); *Ieri. Oggi. Domani* (1964, Vittorio de Sica). But he is mostly known for his collaboration with Ettore Scola. Like Fellini/Rota, Ciciogini/De Sica, Fusco/Antonioni and Morricone/Leone (or in American terms, Herrmann/Hitchcock, Williams/Spielberg) there is a link between Trovajoli and Scola. From *Se permettet, parliamo di donne* (1964) until *Mario, Maria e Mario* (1993) they worked together.

Sjibold Tonkens: How did your collaboration start with Ettore Scola?

Armando Trovajoli: My collaboration started with the film *Se permettet, parliamo di donne* in 1964, an Italian comedy. Scola was looking for a musician and maybe because he was looking for a kind of jazz musician, not strictly jazz but a jazz style, modern, with a flavor of an American style, we started. Until today we work together; even here in Valencia, Scola and I are discussing the new film that comes out in November.

ST: Does Scola give you instructions on what kind of music he wants, or does he trust your experience and wait to see what you come up with?

AT: No no, he said this morning that we find the style and mood of the music together, the leitmotif. Sometimes he likes it, sometimes not. Most of the time he does not like it, but I insist and insist. And then he says, "Oh yes, all right. This is the right music." It is strange. But he is not a musician, and in his mind is the idea how to direct the movie. He has an idea in mind for the atmosphere in the movie.

ST: What is your favorite film that you scored?

AT: There are many, but in the first period with Ettore Scola I liked very much *C'eravamo tanto amati*, but at the same time *Dramma della gelosia*. I also love *Brutti sporchi e cattivi*. It is adorable because it is dirty. I also like films by Dino Risi like *Profumo di donna* and *Telefoni bianchi*.

ST: Could you tell the readers of FSM a funny

anecdote of your career as a film composer?

AT: All the time the director and the producer say to me, "Are you ready for the music?" But I did not write a note yet of music. "But we need it tomorrow or at least the day after tomorrow." They are in a hurry. "Hurry, hurry, Armando, hurry, because the producer must use the music with the film, and the banks give money," etc. etc. The minimum time they gave me to compose was stupid. It was for a film *Anna* by Alberto Lattuada. I met him in Rome at Piazza di Spagna and he asked me, "I need the music tomorrow at noon. We are just finishing the last shot here with Silvana Mangano." I said, "Okay, what time tomorrow?" "At eleven o'clock." So I left him, wrote some music, a songwriter wrote some lyrics. I went to the radio station for the recording with a small group, and the next day at eleven I was at the studio and said, "Please, this is the music. I don't know if you like it or not." And they replied, "Oh yes, it is beautiful." That was the fastest score I had to write. Strange, because if they start to shoot a film, there is plenty of time. Here they wait until the last day and say, "Give me the music tomorrow."

ST: What was the most difficult film to write for?

AT: Maybe in a simple way *Italiani brava gente*, because during the war I was a soldier in Greece. There were people who had to go to Russia, and they almost died of cold, snow and ice. It was a tragedy. They were wearing mess-tins with the uniforms, and spoons were tinkling against them during the marching. And when I saw the film I knew, this is the sound of the army. So I composed a tune with the mess-tins sound in it. First 1, 2, 4, 10, 50, 100, 1,000, 100, 10, 4, 1, nobody. The music had to support that sound, like the wind or the sea. It was the most suggestive soundtrack that I ever wrote.

ST: I fell in love with the score *La nuit de Varennes* (aka *Il mondo nuovo*) by Scola (1982). I discovered it was similar to the music from *Il fornaretto di Venezia*, a 1963 film by Duccio Tessari (recently reissued on CAM CD CSE 113). I never saw that film, but was there in the film any similarity to the Scola film?

AT: Between *Il fornaretto di Venezia* and *La nuit de Varennes* is about 30 years. I don't remember if the music was the same, the films were completely different. The times of the stories were different. When I am back in Rome I will listen to both to see if they are the same. I don't remember that I copied myself.

ST: Who are your favorite film composers?

AT: First comes Alex North, now John Williams, even Quincy Jones. He is a friend of mine. There are many. I liked *The Piano* by Nyman. In Italy I liked Nino Rota, now Morricone, Piccioni. There is a lot of talent around.

ST: What is your next film to score and could you tell something about it?

AT: It is the new Scola film *La storia di un giovane povero* (*The Story of a Young Poor Man*). The film comes out in November. Scola wants me to write an evergreen theme like *La vie en rose* or something like that. I cannot say more because I don't know yet. When Scola and I meet we talk for a day or so. Sometimes after three weeks he says, "I don't like that. Start again, change the music."

ST: Here in Valencia you conducted a concert of your works for films, mostly Scola. Do you like to give a concert?

AT: Normally, I don't like to play or to conduct in public. I like to play at my house, or at a friend's house after dinner. We eat, drink, have some music.

MARC SHAIMAN

Interview by Will Shivers, Pt. 2

Misery, City Slickers, The Addams Family, Sister Act, A Few Good Men, Speechless... since 1990 Marc Shaiman has been on a ride to success, scoring some of Hollywood's biggest movies. He's a talented, smart, hilarious and lovable guy; USC film student Will Shivers caught up with him for this interview, concluded from last issue:

Will Shivers: Why don't we talk about working on the *City Slickers* movies and the western motif. How did you go about doing that?

Marc Shaiman: Well. Put your fingers on the piano. Hit the play button. [we laugh]

WS: No. It's very musical-influenced.

MS: I'm very sponge-like. Which any composer I guess is... but once I hear music, it's like it's in there. As a kid, I was always playing stuff by ear. The Beatles records, all that western music from TV shows or movies was in my head. I listened a little when I got *City Slickers*. I watched *Red River*, of course, I listened to *The Magnificent Seven*. You don't want to listen too much... did you have like a bologna sandwich or something?

WS: I have a terrible problem today.

MS: I could only do the western music that I was capable of. Then of course there was the temp score. You know the famous temp score that becomes the subject of every interview. So they had temp scored *Big Country*. [hums it]

WS: In the first one?

MS: And a lot of Aaron Copland. So listening to the temp score was a lot of indication of, "Oh yeah, that kind of thing." Then there was always that moment for me—not for a lot of other composers, but I don't bill myself as capable of things that I'm not capable of. I might have already told this story, if not in this magazine then in others, of how, after trying to write some Copland suite for the cattle stampede like what was in the temp score, I was like, "I'm not gonna ever... I can't write this. It's just gonna sound like warmed over Aaron Copland anyway. Even if I did it great, it's just copying Aaron Copland." I had been listening to this Aretha Franklin record that afternoon in the car, and so I was just sitting there, saying to myself, "Well, what can I play, what can I do?" I said, "Well I actually play gospel piano really well, despite my Caucasian Jewishness." I love that kind of music, so I just started playing this gospel groove even though it had nothing to do with anything. I don't remember the actual moments of how that happened, but I was sort of playing that groove from this Aretha Franklin *Amazing Grace* record, this great record she made in church. It was literally, I think, like out of a movie. I had stopped and put pause on the videotape, but after five minutes it starts playing again, if you don't do anything. So I was just sort of daydreaming, like really depressed, "I have no talent," but I can play gospel music. That's one thing I can play. And maybe I'll just move out to the woods and I'll play gospel music in this little church, and be like the only white guy in this church and have a really great life, just knowing that that's what I do.

I'm playing that and then the movie came back on, not by me even hitting the button, and I'm playing the gospel music and suddenly there's all the characters, going "ahhh," their arms all raised like they're in some gospel revival meeting. In my mind, it was like "light bulb." I realized, I could write this. It had nothing to do with anything but when Billy and Ron came over, I said,

"This is really odd but what do you think of this?" And they really liked it. It made us all smile, and it kept the stampede light enough that you weren't thinking, not that you ever would, that they were in any real danger. I wasn't really happy with the way they dubbed it, which is another story, I know I'm repeating myself. I'm quoted in Fred Karlin's book, that's truly amazing. I think the quote is, "The cue was actually quite spectacular until they added a thousand cow hoofs." The guy who's here today, Rick Klein, I remember the day when they first put up a new reel at the dub. They let the dialogue guy just listen to what he has to work with. Then they let the sound effect guy just listen, and then the music guy listen. So you get this one moment of unnatural, just watching the music, hearing it how it was recorded at its fullest with no dialogue and no sound effects. I'll always remember after the gospel cue, everyone practically putting me on their shoulders going, "Boy was that..." They really had it loud, it felt so good. And then it ended up being the biggest disappointment of the movie. That was with Ron. We joke about it now and when he asked me for a copy of the score, I sent him the first page of the stampede with cow hoofs stamped on it. [we laugh]

WS: That's funny.

MS: He's got that framed somewhere. Then they used it on the Olympics, quite well, twice I think. Someone sent me one. They cut it brilliantly, the guys who do that, because they cut it to the music and it was even better than in the movie because, (a) you could hear it, and (b) the cuts with the skiing, it was really exciting.

WS: I think your albums are so good to listen to. With the sequel it seemed like you went even more, like, nuts. I loved that album.

MS: I was really proud of the sequel album. I had a fight unfortunately with the woman who headed the record company, the poor girl, because they hadn't told me that I had a time limit on how much music could be in the album. I was only thinking about all those people who write the letters to *Film Score Monthly* and are going on-line, saying, "Why are these records only 30 minutes, blah, bah, dah." I just cut together the record I wanted to put out. And then suddenly there was like, "Can you please cut ten minutes out of this? Can you please cut fifteen, ten..." because every five minutes cost a lot more money for them in re-use. But everyone kinda thought the movie was going to be another big hit, it was going over extremely well at previews, it couldn't have been going over better. Everyone had the attitude of like, the movie will be a hit and although these soundtracks don't sell a gazillion records... I just thought, can't I put out...? On the first one I was disappointed. I remember whining to Richard [Kraft, his agent] like, "Can't I just put out the record I want, I'll give 'em that extra money. I will." I meant that when I say that. I say that a lot and I always mean it. Everyone always thinks I'm trying to call their bluff and so they don't make me pay but then they hold it against me. And I really mean it. I would've given them, whatever it was, to be able to put out the record because the record's forever.

WS: I think *North* was pretty long too.

MS: Yeah, *North* they let me also on that one... *North* and *City Slickers 2* were my longest records. I don't know, *City Slickers 2* may have had a lot of repetitious stuff on the record or in the movie, but I really enjoyed working on it



again. I thought it was a more mature version of what I had done on the first one.

WS: I liked the theme. What was that?

MS: Sort of sounds like a lot of things. [Starts humming with a hillbilly guitar sound—I giggle, like a little girl] At first it sounds kind of hillbilly-ish and then it starts growing in stature. I liked it and I liked the movie. The preview audiences liked it too and then the reviews came out, and were so nasty. I think that was to me an example of learning how people do read reviews. And with a sequel I think people... I don't know what you thought about the movie...

WS: I thought it was very funny, but I didn't think it was as successful of a movie as the first.

MS: Yeah, but I thought on its own it was a sequel with integrity.

WS: I thought it was very loud, energetic [I motion with my body in some stupid way].

MS: It couldn't be like the first movie. I remember seeing the first movie right when we were dubbing the second one, it was on TV, and I remember even walking with Billy to the car. I said, "Oh, I saw the first movie last night." It was the first time I had seen it in, like, three years. We both kinda looked at each other like we knew... you can't do that.

WS: You can't top the first.

MS: But people wanted for them to make a sequel. Billy did a great job. The movie made 45 million dollars or whatever, it's not something to be sneezed at. [I fake sneeze, he follows] You could be a Monday morning quarterback—I realize the big mistake they made. They probably should've gone to Europe. [I laugh] They probably should've done an underwater adventure. Or gone to Transylvania. It shouldn't have been another western. That was, I think, the big mistake. It should've been the group of friends having an adventure, not in the West again.

WS: Was *Crystal* really disappointed?

MS: It was disappointing, sure. When you're proud of the movie, you're more disappointed on the one hand but at least you're not like ashamed, *Mr. Saturday Night* being the biggest case that we who worked on it adored. No matter if you hated it or loved it, we loved it with all our hearts. That was so close to us who worked on it. Maybe too close. Maybe that was what some people didn't like about it. It was too assuming everyone in the world likes and knows about the style of that time of show business or whatever. Or they couldn't get past the old age makeup, which I can't be objective about because once you see it for a few days, you get used to it. I lost the objectivity for what it's like for an audience to sit and watch people they know in old age makeup. All I know is when I first saw *Mr. Saturday Night* in the completed first assemblage, the last scene... having read the script I knew that

when the brother finally comes backstage and gives him the painting, I knew it was a painting of the two brothers, because you kinda think it's going to be of the mother or something. I was sobbing the great heaving sobs. [fake sobs]

WS: And you even knew that was gonna happen.

MS: I drove home and had such a headache from sobbing. I mean I was just sobbing. I just love that movie. The other night it was on. I watched a good 40 minutes of it. Hysterical. Some of that movie is really funny. If you don't get it, you don't get it. But oh my God.

WS: I was wondering how you work with comedy as far as not taking over in a funny scene.

MS: It's hard. I've done it. I'm guilty of that. I'm only still learning how to...

WS: But she said you made scenes funny, she was talking about your timing in music. What's her name again?

MS: Sandy De Crescent. She's the queen of the orchestral contractors. Don't fuck with her. She's just... it. She basically contracts I think for every composer. She just puts together the best orchestras [see interview last issue]. Which is a whole other subject of the brilliant orchestras. They can play anything and make everything work.

WS: Your main titles for *City Slickers* and *Addams Family* are grandiose and very musical...

MS: They're like Broadway overtures.

WS: Yeah. And I was wondering how you work the segues so well...

MS: I come from theatre. As a kid, I wasn't listening to soundtracks as much as I was doing community theatre. I love theatre, that's what I should be doing and I think it's obvious that all my scores sound like a Broadway musical composer who fell into film scoring. I have lyrics to every single theme in every movie.

WS: Really?

MS: Especially *The Addams Family*. Betty Comden of the very famous, although you may have never heard of them, Comden and Green, wrote the lyrics to the "Mamushka," which was cut... Comden and Green wrote "Singin' in the Rain."

WS: That was on the album, though, wasn't it?

MS: Yeah, it was on the album but it wasn't in the movie. Which is a whole 'nother sad story. But we wrote lyrics to Morticia's theme: [begins singing] "Looking like something that 'rose from the grave, how can I help but to kiss ya. Morticia. Even the sun won't spoil our fun, we'll kiss in the cobwebs till daylight is done. Then as the... sun chokes the life"... oh I can't remember any of it, how sad. We had verses upon verses... I'll join the vampires' militia, Morticia. It's ready to go on Broadway. We could write lyrics to all those themes. Especially *The Addams Family*. Even *City Slickers* or any of them. *Heart and Souls*, I had lyrics. Every single theme in *Heart and Souls* had a lyric to it.

WS: Are you serious?

MS: I'm a songwriter. That's really what I am. I should be writing songs and Broadway musicals. The worst thing that I can say about myself as a film composer is when I allow myself for a cue to take song form too much.

WS: Beginning, middle, end.

MS: Yeah, like, I'll start a theme and have this neurotic need to have to play the melody as it is in the song, instead of just matching the scene. That's what I was talking about earlier. Then maybe my skills as an arranger come into play and hopefully I'll successfully make it work. But I arrange the melody to fit the scene instead of just writing something from scratch that fits it.

WS: That makes it more unique though. It also makes it more listenable as an album.

MS: That's nice to say. I want to talk to all those people who are out there buying soundtrack records. God bless you. [I laugh] I just know from our work that music editors buy these soundtracks to do temp scores. It's amazing that people are out there... on America On-Line, when I first got on-line, my assistant Nick... we were talking about whether I wanted to use my name as my screen name. I was saying, "Well I don't think there are any other Shaimans. I have never known any other Shaimans outside of our family." He said, "Well don't you think that somewhere in the world...?" So we put up a search for "Shaiman." And this person's profile came up because I was in their profile under hobbies. This guy under hobbies wrote "Soundtracks, listening to the music of John Williams, Jerry Goldsmith, Danny Elfman and Marc Shaiman." So I wrote him a little E-mail thing that said, "Wow, I've never been someone's hobby before. How nice of you, although I think I will have my agent call for a little better billing." [I laugh] So he wrote back and we actually had a correspondence where he was asking me all these questions about film scoring and I was happy to answer them. And he moved my name up first in his profile.

WS: But they're all freaks, though, right? [joking, of course]

MS: No, no, no. I just hope they're filling their lives with more than arguing about intense things like Danny Elfman or Jerry Goldsmith. I don't know where it comes from. [I laugh] And I'm victim of it. Luckily, not victim as much as Danny Elfman... these long, long things about how... I don't know why, I think he's brilliant. He writes every note that you hear and this whole other fallacy about orchestrators writing composers' work... there are much lesser composers who 100% orchestrate their work. The thinking that orchestrators must be composing because of their very existence just shows their lack of knowledge about the process of film scoring.

WS: Because they just basically embellish.

MS: Well, there's just this time element. You write it out and you might write "woodwinds." And then your trusted orchestrator will understand when a flute should be playing it... or you write it more specifically. But there's a collaboration. In the same way, without at all wanting to seem condescending, if a boss writes a letter and hands it to a secretary and says "here, type this." Believe me that is a grotesque way of describing what the orchestrator does, but it's equally grotesque to think that because of the presence of an orchestrator the composer isn't painstakingly, even if the end result may not sound that way, wondering about, "Is this the right note, is this the right chord, is this the right everything?"

WS: So, talk about working with Hummie Mann. Did he work on *Speechless*?

MS: Yeah, he did some work on this. I didn't know him on *Misery*, I met him on the tail end of *Misery*. He was the first guy I met in this quick meeting of people to say, "Keep writing how you're writing. If you want to, write like a piano player and play not in a strict tempo. We'll figure out a way to make the click track work." Instead, other people were saying, "Marc, you've got to write to a click track [banging his fist rhythmically], you must pick your tempo and stick with that tempo and then [starts snapping] the sessions will go really easy." But I didn't feel that way.

WS: They wanted to make it easier for them.

MS: And that's the way a lot of guys write...

WS: You didn't want to crinch your creative process.

MS: For me. Because I'm just an accompanist, I'm a piano player at heart. So, Hummie was the first guy to say, "Just write how you write and we'll figure it out." So then on *City Slickers*, I just wrote how I wrote and although it went onto the computer, which is basically just like a big old pencil and paper or tape recorder, Hummie would take what I had played out of tempo and from us discussing it, it was obvious where the bar lines were. To look at it on the computer... I don't even know how to explain this... he would create a click track and write it out for the orchestra so that although it sounded like me playing it in a free fashion, they were playing to a click track. It was a very insane way to do it. But Hummie was trying to allow me to continue writing the way I want to write. Since then I've learned how to tell the computer where my bar lines were. This was the greatest moment of my life. I may be talking too much about technical things. [It used to be,] I could turn the computer on like it was a tape recorder, play and play and play until I played it just right and that might take a whole day of little-by-little playing a couple measures at a time. That I could play this whole thing in there disregarding tempo, playing at the tempo I felt like, and then after the fact tell the computer, that's the downbeat of measure one, that's the third beat of bar one... that changed my life. It's already written out, it was in the computer. I don't know if you can make any sense out of what I just said.

WS: I zoned out about five minutes ago. Only kidding. Once you were supposed to come to a class of mine but Hummie showed up.

MS: Oh, oh... [innocently] gee, I wonder what he said? [I laugh] The whole point was, on *City Slickers 2* there was a scene in a doctor's office where down the street you hear a little Mexican band playing. And so I said, "Hummie, you want to write this?" Even then I had learned that it's a nice thing to maybe have an orchestrator write a source cue here and there, because they get a little money from it, from ASCAP, from the royalties. It's just a nice thing to do. At that point I was also trying to be a nice guy and I gave him credit. I had seen this credit before in movies in the end titles. So I let it say, "Additional Music by Hummie Mann." I thought that was fair and I'm very into giving credit. I hate, don't even get me started on the idea of when they don't want to give credit. That's just like my biggest, intense...

WS: Should I leave the room?

MS: No. Yes, please, actually, not having anything to do with this but, uh... So, I did the right thing. I thought for a minute of music I let it say "Additional Music by Hummie Mann," and thus began, I'm sure, rumors throughout the film scoring community that this young whippersnapper has no right to be getting these big hit movies and has no training, must not really be writing this and is just humming melodies into a tape recorder and Hummie Mann, this experienced orchestrator, is writing it all. I think since then I have combated that belief by working on a lot of movies that Hummie didn't work on, and just the lack of logic to the idea that I could be writing all these movies and just not really be writing. I mean, it makes no sense.

WS: So Hummie is a composer on his own now.

MS: Yeah, and for Hummie I'd rather he can't work for me because it means he's composing his own stuff.

WS: So do you have a contract with Castle Rock or something?

MS: People always say that and I did like three movies with them.

WS: People say that a lot.

MS: Yeah, as a matter of fact, every question you asked... I'm still waiting for that really original question that'll separate you from a lot of other guys.

WS: *What size pants do you wear?* [we laugh]

MS: I take the fifth.

WS: *I hear you do stand-up comedy.*

MS: No... I live my life as if I did. I've never done stand-up comedy. I enjoy making people laugh. I enjoy any circumstance... oh, you may be speaking of various functions here in the film scoring "community." I have gotten up and, I wouldn't say made a fool of myself, but I enjoy telling stories or singing songs and I would very much like to do that even for a paying audience. That is I think my true distinction except for maybe Randy Newman who has a career as a performer. I know I could easily entertain an audience through a show that is mostly of course music I have written. A lot of it was written for off-Broadway stuff in New York that never became famous, but a lot of great stuff I wrote when I was in my 20's or even earlier when I was a teenager. I wrote a lot of stuff, and a lot of it was really good. No one show that I wrote became a big hit but there was a lot of great little stuff there. That's how I got my, quote, reputation. That's why they started calling me at *Saturday Night Live* or other jobs I got, from these things that I was writing. None of it became famous or successful, but people kept saying, "Oh, that Marc Shaiman, he's writing good music, but that show sure did stink." [I laugh] And everyone always thought that was fine for me to hear. They'd go, "Well I didn't really like the show but your stuff was really great." They don't realize... you want the show to be great. It's no good for you if the whole thing isn't working and it's a team, you don't want to hear that.

WS: *You were listed as a writer of Saturday Night Live.*

MS: Yeah. I mean it was music but you're writing, that is what you're doing. Sometimes you are arranging but you're writing. A great week at *Saturday Night Live* was, I was getting paid as a writer, then if I wrote something that called on me having to do an arrangement, I got paid as an arranger through the musicians union. If I played on that arrangement, I got paid as a musician. And if I played on screen, I got paid through AFTRA. Boy, I'm sounding like... I'm not like this. But those were always like the big weeks, like, the grand slam: the writer, arranger, musician, on-screen. A week was a bonanza. [I laugh] Oh, those were the days.

WS: *I hear you're also an aspiring actor.*

MS: Where do you... where would you hear any of this? [I laugh] Same answer. It's just the same stuff. If they ever made... I keep hearing Martin Scorsese wants to make a movie of George Gershwin's life story, and if I don't play Oscar Levant... I'll kill someone. And if they don't do it too soon, I'll ironically become too old to play Oscar Levant, and really drop dead. 'Cause I watch Oscar Levant in movies, do you know who he is? [I shake my head, and let it hang in shame] Right over your head. It's really sad.

WS: *I want to know.*

MS: Well, you should. Oscar Levant was a brilliant, brilliant pianist and he became like a protégé to George Gershwin and became even more famous for his acerbic wit. He was extremely funny and sharp-tongued and had something bad to say about everyone and everything. Really witty, really funny.

WS: *Like the sidekick to Gershwin...*

MS: And he was in a lot of movies, in a movie called *Humoresque* where John Garfield plays a concert as a concert violinist and Joan Crawford walks into the ocean at the end. He always would basically play himself. And he was in *An American in Paris* where he played Gene Kelly's best friend, he was in *The Bandwagon* where he played Fred Astaire's best friend. He was really funny, played the piano brilliantly and I look just like him. I want to play him in a movie, I just want to play him in a movie. [bangs his fist]

And there's a great biography that came out. It's a very sad story because he was extremely fucked up, I'll just out-and-out say. Addicted to every possible pill, a manic depressive, and certifiably insane at times, but he was always able to get himself out of it and even write about it and joke about it. But it's an incredible story. [Bangs his fist] And you kids oughta be learning about the past. It's shocking for me to find myself in the position of going... I was always the kid, the extremely young person, and everyone was a lot older, and now when I think of people who don't even know who... well Oscar Levant is obscure maybe but other names I could throw out to you and you'd be equally expressionless.

WS: *Duh. You've been in a couple of movies that you've scored, haven't you?*

MS: Yeah, as a matter of fact it's terrible that in the last two years I haven't been in one. Something's gotta be done about this.

WS: *You were in Mr. Saturday Night.*

MS: I was in *Mr. Saturday Night*, yes, I have a line. [Does a voice] "What's the matter, Buddy, having a bad day?" [I laugh] Rent it and watch

for me. It's quite a moment.

WS: *Do you have headphones on?*

MS: Yes, I'm like the bandleader, a little Skitch Henderson. Skitch Henderson, now there's a name that'll go right over your head.

WS: *Skitch Henderson, yeah... damn. [I laugh, admitting my ignorance] Um.*

MS: See, when I was your age...

WS: *I'm not a musical freak. I'm a freak, but...*

MS: I know but I know about people. It's just you learn things in school or watching TV or going to movies... then again Skitch Henderson is extremely obscure. There must be someone who's reading this article right now...

WS: *Right now somebody's reading this article... man that's fast! [I laugh at my own stupid comment]*

MS: ...who will know who Skitch Henderson is.

WS: *What else were you in?*

MS: *Beaches*. My greatest performance is still the first, in *Broadcast News*, which I didn't score. I was just someone who got the acting role along with my friend Glen... have you seen that?

WS: *Yes... James L. Brooks.*

MS: You were actually alive I think when that... well, it's a great movie. The only time that movie ever, for a second stops being about the three main performers—that movie is so good that there's not an ounce of fat on it, there's not even a shot of a plane landing, sort of time passing, not a shot of a front of a building, it's always just about the three leads except for this strange little moment where me and my friend Glen come in and audition a news theme. We're these composers and we come in and audition a news theme in the middle of the movie. We literally walk in with a portable keyboard and play this theme in the middle of the newsroom. It makes no sense. [I laugh] It was shocking that we were in the final cut of the movie but it's really funny.

WS: *It's been a while sense I've seen that, but I know it starred Albert Brooks, William Hurt and Holly Hunter. Am I good?*

MS: Very good. [At this point there were a few minutes of nonsense that got deleted on Will's mini-disc. -LK] Will Shivers is a great name, it needs to be out there. [Makes hand gesture]

WS: *I was thinking of changing it if I ever became a sex therapist. My middle name is Davis. Does Will Davis sound better? [announcer voice] "Will Davis performing tonight."*

MS: No, Will Shivers is great. It's very... memorable.

FILM SCORE MONTHLY BACKISSUES

Send orders to Box 1554, Amherst College, Amherst MA 01002-5000; postage is free. U.S. funds only. For complete list, see *The Soundtrack Handbook*, info p. 2.

#30/31, Feb./March '93, 64 pages. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein FMC LPs; '92 in review. **\$4**

#32, April 1993, 16 pages. Temp-tracking *Matinee*, SPFM '93 Con. Report, *Star Trek* editorial. **\$2.50**

#33, May 1993, 12 pages. Book reviews, articles on classical and film connection. **\$2**

#34, June 1993, 16 pages. Goldsmith dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores. **\$2.50**

#35, July 1993, 16 pages. Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Composers Dictionary. **\$2.50** (xerox only)

#36/37, August/September, 1993, 40 pages. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of

CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein, more. **\$4**

#38, October 1993, 16 pages. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2. **\$2.50**

#39, November 1993, 16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. **\$2.50**

#40, December 1993, 16 pages. Re-recording *The Magnificent Seven*, Kraft and Redman Part 4. **\$2.50**

#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. **\$4**

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. **\$3**

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. **\$3**

#46/47, June/July 1994, 24 pages. Patrick Doyle, James

Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. **\$3**

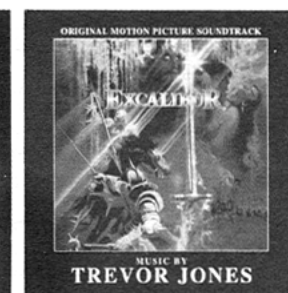
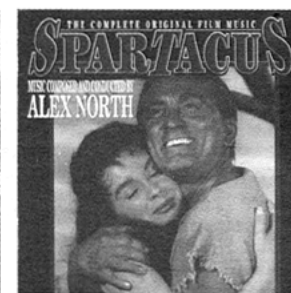
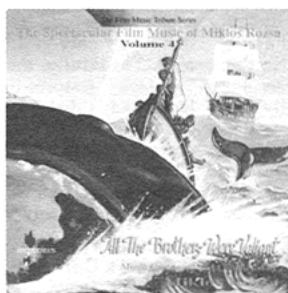
#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. **\$3**

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. **\$3**

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. **\$3**

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat*, *Star Trek* Part 1; promo CDs. **\$3**

#52, December 1994, 24 pages. Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakoholics Anon. **\$3**



SCORE

SOUNDTRACK CD REVIEWS

Too many albums, not enough space to review them. My column will return next month, when I review several dozen new CDs and a few books. If you can't find some of the following at local record stores (especially the illegal ones), try the specialty dealers. -LK

Star Trek: Generations • DENNIS MCCARTHY. GNP/Crescendo 8040, 38 tracks - 60:45 • Only my psychotic determination to own all available music from *Star Trek* made me buy this CD—the same reason I own Dennis McCarthy's other *Trek* albums. Given his first big-screen scoring assignment for one of the most eagerly awaited science fiction spectacles in years, you'd think McCarthy might go hog-wild and toss off the shackles that have kept him droning uninterestingly under the auspices of producer Rick Berman and his lackeys for the past five years. No such luck. I can hear Berman's instructions to McCarthy now: "Dennis, baby—this time you can drone as loud as you want!"

Give McCarthy some points for originality, though. His opening credit music is a spectral bit of choral spaciness that recalls Williams's "Fortress of Solitude" in *Superman*, a far cry from the brassy marches that have opened other *Trek* films. But even here he shows a lack of thematic logic; the same music is repeated almost verbatim when Picard is inside the Nexus—what do the launching of the Enterprise-B and Picard's Nexus experience have to do with each other? The rest of the score meanders from one droning key change to another with a stunning absence of texture and dissonance; McCarthy has written much better for weekly TV episodes. In a peculiar (and I hope intentional) salute to his *Next Generation* co-composer, McCarthy sneaks in vague suggestions of Jay Chattaway's familiar ascending action fanfare, as well as an emasculated echo of his own first season theme for Picard. The end title, a tiresome blaring of the Picard fanfare with the DS9 theme in counterpoint, ranks as one of the most amorphous and uninviting in the history of the series.

The film's sound mix buries what little complexities the music has, but the CD doesn't reveal anything a heavily sedated Ron Jones couldn't have written. McCarthy's action music is infuriatingly bland, only kicking up a few passable rhythmic elements during Kirk's final fight with Soran. If the film (and last few years of both TV shows) often seems sluggishly paced and devoid of drama and tension, could it possibly be because there is no dramatic pulse or texture provided by the music? It's not that McCarthy's music is bad—it's not expressive enough to be bad. It simply doesn't register as anything other than background rumblings that are loud in the loud scenes and quiet in the quiet scenes.

GNP's package includes an "Okudagram" back panel, a "chromium" mini-poster, and 17 minutes of Louis and Bebe Barron-esque sound effects from the film, many sporting more character than the score itself; it's kind of like an elaborately wrapped Christmas present filled with styrofoam packing. 2 1/2

-Jeff Bond

Interview with the Vampire • ELLIOT GOLDENTHAL. Geffen GEFD-24719, 19 tracks - 49:06 • With such offbeat works as *Alien* and *Demolition Man* under his belt, Elliot Goldenthal has been a controversial figure in film scoring. In high demand from directors and producers eager to get away from the standard "Hollywood" sound, Goldenthal's uncompromising, intellectual approach has made him an acquired taste even to film music fans hungering for new meat. Inter-

view with the *Vampire* should be a first step toward changing that. This is the first Goldenthal score I've heard that is allowed to play a vital role in the film itself, pushing Anne Rice's ideas and building suspense more effectively at times than the filmmakers themselves. The main title is off-puttingly reminiscent of *Alien*, but the rest of the score is richly gothic with evocative string and woodwind playing and a grand operatic tone. It matches the nocturnal scope of Neil Jordan's film beautifully and should have film music fans eagerly awaiting Goldenthal's turn at "the Bat" with next summer's *Batman Forever*. Interview isn't a landmark work—Goldenthal replaced George Fenton, and with little time to write his score, resorts more often than not to re-workings of *Alien*, though the period setting gives many of the cues a more accessible structure and style than his earlier soundtracks. The string-heavy orchestration often recalls Bernard Herrmann, while the subtle electronics and atonal attack cues show the influence of mentor John Corigliano's *Altered States*. Buyer beware: Geffen's packaging claims the CD consists of "54 minutes of score" plus Guns 'N' Roses' rendition of "Sympathy for the Devil." However, the entire CD runs under 50 minutes. 4 -Jeff Bond

Despite his last minute replacement of George Fenton, Elliot Goldenthal's music for this film encompasses a thematic breadth lacking in his other scores. The disc opens with "Liberia Me," a grim choral rendering of Lestat's theme featuring Baroque instruments which add to the atmosphere. For Louis (Brad Pitt), Goldenthal supplies a lush and tragic theme perfectly capturing the character's torment and anguish, while Claudia (Kirsten Dunst) is underscored with a delicate piece featuring piano. Of course, there are the composer's typical orchestral effects such as wildly trilling horns and growling low brass clusters which reflect the vampires' savagery. Luckily, the disc features almost all of the score although sadly missing is the wonderful Penderick-like string cluster which accompanies Claudia's and Madeleine's fate. While the music was apparently recorded in analog, it sounds remarkably clean; the only detractor is a rotten Guns 'N' Roses version of the Rolling Stones' "Sympathy for the Devil," but it's at the disc's end so one can easily cut it off. Except for that, the album is thematically and texturally diverse and should appeal to film music fans who like a little more bite to their music than usual. 4 -David Coscina

Interview turned out to be a fan favorite, with Mark So praising Goldenthal's more tonal and rhythmically defined approach compared to past scores. Check it out.

The Pagemaster • JAMES HORNER. Fox 07822-11019-2, 15 tracks - 63:17 • *The Pagemaster* is James Horner's biggest symphonic score in recent memory. Of note are the vigorous and spirited orchestrations (by Don Davis once again) that bubble up through thick screens of sound laid down by crashes and bombast. (At times, the music becomes so furious and propulsive that it recalls Paul Dukas's *The Sorcerer's Apprentice*; thankfully, Horner avoids the temptation to rip it off directly.) The film is about a paranoid nerd-child's quest to find the library exit, so it naturally features literary interludes into horror, adventure and fantasy; I assume these syrupy side trips were thrown in to add some educational/moral viability, and act as a superficial cover for the otherwise pathetic plot. In any case,

RATINGS:

- 1 = x⁰
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

Horner provides gorgeous music for each of the three genres. For horror, he writes thin, eerie melodies, tumultuous brass, and inspired string passages, beautifully evoking the anguished, schizoid personality of "Dr. Jekyll and Mr. Hyde." For adventure, he successfully tries something new in the splendid tracks "Towards the Open Sea..." and "Pirates!"—high seas music à la Erich Wolfgang Korngold. To leave no stone unturned, Horner brings back some of his shtick from the early '80s, lending *Krull*-esque music to scenes of fantasy and sorcery. The album also features the gratuitous couple of lame songs, but they're conveniently placed at the beginning so as not to interfere with the good stuff. A word of warning: the film itself is a piece of crap, and you'd do better not to see it before hearing the score (which loses much to a poor sound mix and the film's hokey, self-absorbed plot). Otherwise, this a great score and a significant step in the right direction for the recently floundering Horner. 4 -Mark G. So

The Dead Zone (1983) • MICHAEL KAMEN. Milan 73138-35694-2, 16 tracks - 42:49 • The music from *The Dead Zone* has stayed with me since I first saw the film in 1983. The score became a landmark by which I compared others in the genre. When the music was finally released I was afraid, after having placed it on a pedestal for so many years, that it wouldn't stand the test of time. Not a chance. Not only is *The Dead Zone* Michael Kamen's most powerful score, but it stands as a highly original solution to scoring a "horror" film.

Although lumped in with the rest of Stephen King's horror yarns, both director David Cronenberg and Kamen (standing in for Cronenberg's usual Howard Shore when the studio wanted a bigger name) approached the material in a more down-to-earth way. In a 1982 *Cinefantastique* article, Cronenberg described the film as "really a love story between Johnny and his girlfriend," and the characters as "charming, simple and naive—sweet." Similarly, Kamen picked up on these human qualities, finding Christopher Walken's performance "tragic and melancholic." It is not surprising then that his score is filled with deep tenderness and tragedy with, of course, appropriate amounts of terror. The key to its beauty, though, is its clarity. Kamen works with two basic ideas throughout; initially stated in the "Opening Titles," he shapes his themes closely to the developing drama, giving the score unity and power.

Milan's release is top notch. Most of the major cues are on the album, performed with great affection by The National Philharmonic. The sound is excellent and the tracks are ordered chronologically. There are no highlights per se as the whole CD is a delight from beginning to end. (One minor irritation, however, is the psychedelic sound effect intro, like someone mutating in a telepod, that blends into the beginning of the first track.) The booklet is tasteful and straightforward, with film stills and notes by Kamen and Lukas Kendall (who?). This is terrific music which, still exciting after 12 years, is sure to remain a classic. 5 -Kris Gee

The Spectacular Film Music of Miklós Rózsa Vol. 4: All the Brothers Were Valiant. Prometheus PCD 131, 17 tracks - 49:10 • "The year 1953 was one of the most productive in my life. Not only did I do five major pictures—*The Story of Three Loves*, *Julius Caesar*, *All the Brothers Were Valiant* and *The Knights of the Round Table*—but I also wrote my Violin Concerto in the three months I took off in the summer" (from *Double Life: The Autobiography of Miklós Rózsa*). Modern film composers stand back—the master speaks! This limited edition Prometheus CD is a gem: stunning melodies and orchestrations complete with early stereo sound. *All the Brothers Were Valiant* is the story of family relations between brothers on the open sea and the business of whaling. The epic tone of director Richard Thorpe's technicolor saga is fuel for Rózsa's melodic and harmonic creations; "Murder/The

Pearls" contains the essence of his orchestral style. The drive and pulse of bowed celli and bass, the intensification of the main theme with upper violins, and the push with piano, harp and bongos create a rushing, hard romantic frenzy. Credit goes to writer-producer Luc Van de Ven for unearthing this score and maintaining such high historic standards. 4 1/2 -Bradley Parker-Sparrow

Marnie (1964) • BERNARD HERRMANN. Tsunami TCI 0601. 20 tracks - 48:34 • *Marnie* is a strange Hitchcock movie, released in 1964—a time of James Bond girls and white go-go boots. When Hitch could not secure Grace Kelly for the lead, he settled on Tippi Hedren, a TV model who made her debut with *The Birds*. (In real life Tippi is the mother of Melanie Griffith.) The melodic essence of *Marnie* is Tippi's romantic love theme, a first for Herrmann who previously subjugated love themes to a secondary role, like Kim Novak's in *Vertigo*. *Marnie's* intense, highly romantic essence finds Herrmann in perfect form, thrashing at all rhythmic and melodic tools within his mature arsenal. The "Main Title" is his greatest emotional achievement, bending, tearing, searing and all-provoking. As Herrmann states in his London Records re-recording of the *Marnie* Suite (*Great Movie Thrillers*, SP-44126): "The first excerpt depicts the emotional states of the heroine, her fears, her neurotic obsession with the color red, her love for her horse and her kleptomania."

Now the bad news. The sound quality is very poor. It is dull, dark and flat—in mono, not stereo as Tsunami claims. All of the room or natural echo has been sucked away. Despite this fact, until someone finds the true master tape (legally?) we have to deal with this, a CD bootleg as opposed to the previous LP boots. The strength and beauty of the music justifies the sordid sound presentation. 4 -Bradley Parker-Sparrow

One-Eyed Jacks (1960) • HUGO FRIEDHOFFER. Tsunami TSU 0114. 12 tracks - 39:29 • From the subdued light a man sits in his apartment alone. Within the city of Hollywood he dies quietly—the year is 1981. On the mantle sits his lone Oscar, for the 1946 film *The Best Years of Our Lives*.

Hugo Friedhofer, born in San Francisco in 1902, was a quiet perfectionist. Breaking out of his early cello playing days he developed a reputation as an ace orchestrator with both Erich Korngold (15 films) and Max Steiner (50 films). *One-Eyed Jacks*, actor-director Marlon Brando's over-budget western epic, came out in 1960, at the end of Friedhofer's life opus. The score is a continuation of the Steiner-Korngold-North "movie western" style, boasting muscular musical shoulders and ripe trombones. The use of solo "Mexican style" guitar is unique for the time and there is a quiet pensive beauty to track two, "The Kiss of the Scoundrel."

Friedhofer's melodic gift was fertile, echoing the work of Victor Young. There is also an urban jazzy energy to his action cues (probably why so many younger TV composers at the time studied with him). With so few of his scores on CD this is a welcome release, and for Tsunami one of the better sounding ones.

"I take encouragement from the interest of the young generation in the great film scores, many of which were written long before their time. Perhaps this is an indication of a return to better work being done in films..." Hugo Friedhofer (quote from *Film Score* by Tony Thomas). 4 -Bradley Parker-Sparrow

Spartacus (1960) • ALEX NORTH. SVC-5994 (1-2). Disc 1: 20 tracks - 73:44; Disc 2: 21 tracks - 73:33 • The bootlegging renaissance continues with—finally—a maniacally complete representation of Alex North's gargantuan score to the gladiator epic *Spartacus*. The score easily rates 5 1/2 on a scale of 5 and is considered by many to be the greatest film score ever written. Director Stanley Kubrick certainly granted North the most sweeping canvas of the composer's career: *Spartacus* combined icy cruelty, *War and Peace*-sized battle scenes, a genuinely moving love story and some of the most heartbreaking scenes of selfless martyrdom ever shot. The 40 minute MCA album only hinted at the score's range, emphasizing North's popular romantic theme at the rest of the music's expense. Varèse Sarabande has been planning a re-recording for years, but once again it's up to that crazy European Economic Community to unleash this monster 2CD set that brings us every note North wrote for the film, including a half hour of alternate takes, unused pieces and test cues.

Heard for the first time is the movie's bracing overture; the mournful opening cues for Kirk Douglas as Spartacus laboring in the salt mines of Libya; the striking, mechanistic scoring of the gladiator training; and the heartbreaking introduction and coda to the arena

fight—music which restores the tragic human dimension to what comes across as simply a stylized action piece on the original album. Also revealed is North's brutal and hard-edged scoring of the battle scenes and his bellicose horn fanfare for Laurence Olivier's magnificently cruel General Crassus. North's crushing brass marches may seem over the top for those used to the more consonant epic sound of the past two decades, but the richness of his melodic material and the music's stunning depth of emotion is something at which most scores can barely hint. North was a rare composer who spoke with a voice modern enough for any concert hall but who never broke the emotional connection with the audience; this score will wring you dry.

"Production" of this album is of the Romper Room variety: there's no attempt to crossfade sections within many of the longer tracks, resulting in clumsy fade-ins and outs. Sound quality varies wildly; typically, the larger orchestral pieces suffer, particularly North's shrill use of brass which breaks up frequently; there's also a massive bass reverb that shudders through many of the bigger pieces. That having been said, sound during the achingly beautiful quiet moments and the brass-free sections is generally clean and clear. A fascinating aspect of the "bonus" material is several test cues (notably of the Libyan mines sequence and the gladiator training) in which North sketches out large-scale orchestral material with only a piano, percussion and choir as a guide for the director—an aspect of the film scoring process few people ever get to hear. The choice for those who love this score is obvious: if you want it all, as many do, this is the only place to get it. Packaging includes track-by-track liner notes that reveal interesting tidbits about scenes cut from the film, and the whole thing comes in a unique fold-out jewel box that would make for a good intelligence test. 4 -Jeff Bond

DAVID HIRSCH'S CD REVIEWS

The most intriguing release this month is Walt Disney Records' boxed set *The Music Behind the Magic* (60014, 4CDs or 3 cassettes, 88 tracks - 3:59:50). This is an audio history of composer ALAN MENKEN's work with lyricists HOWARD ASHMAN and TIM RICE on *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*. It features not only their final, previously released music, but demos and work tapes recorded as they searched for the most appropriate tunes. It is revealed that Ashman himself was responsible for many memorable character traits, such as Sebastian the Crab's Caribbean accent and Mrs. Potts's Cockney one. He is heard creating these persona in his demo performances. Songs that didn't make the films (though *Beast's* "Human Again" did make it into the stage play) and a few previously unreleased score tracks are presented, too. There's the "Prologue" minus the narration, and the original "Wolf Attack" cue from *Beast*, for example.

A 56 page booklet details Menken's relationships with Ashman and Rice, especially how he coped with Ashman's death from AIDS after *Beast*. The fourth disc (or nine songs at the end of the third tape) features the original Menken/Ashman songs created after *Mermaid* for an Arabian Nights story. This was shelved in favor of *Beast*, then extensively rewritten, with many characters dropped. Many of the songs Ashman wrote were never used. Besides being a delight for Disney fans, this is a rare look into the creation of music. 4

Among the many titles released by Varèse Sarabande late last year, *The Road to Wellville* (VSD-5512, 24 tracks - 31:23) is the most bizarre album ever to come from that label. It's also one of the few music-and-dialogue albums I can't object to. The frequent discussions about bowel movements (the film's main theme?) edited around RACHEL PORTMAN's delightfully quirky score can't help but leave you smiling. Not since *Green Acres* has the Comb and Paper played such a primary and vital role in an underscore. Makes you wonder what those folks at the big "V" see in that ink blot! 4

How many films did GRAEME REVELL score last year? *Street Fighter* (VSD-5560, 21 tracks - 52:48) is his latest, and I'll forgive the borrowed riff from *Hunt for Red October* ("Chopper") in "Showdown in Shadaloo." This is a fun action score with exciting percussion, performed by the London Symphony Orchestra under orchestrator Tim Simonec's direction. The ethnic flavored themes for characters like Chun Li, or Blanka's mysterious tune, give the disc much variety. 4

An action score that's less of a pleasure is HANS ZIMMER'S rocking synth music to *Drop Zone* (VSD-5531, 8 tracks - 37:25). The first problem is the mis-

sequenced second track "Hyphopora," a weak rap tune that, even only at 1:40, stops the flow of the album cold. Thankfully, the high-energy track that follows, "Hi Jack," restores the momentum. The second problem I had is that I found myself wishing Zimmer had backed up the pulse-pounding motifs with an acoustic orchestra (as in *Backdraft*). That would have filled the album out, though in fairness, probably gone unnoticed in the theater. Can we totally dislike an album with the cue title "Too Many Notes—Not Enough Rests"? 3

RICHARD HARTLEY turned out a lovely score for *Princess Caraboo* (VSD-5544, 16 tracks - 30:55), a minor fall comedy that was not so successful at the box office. Here, Phoebe Cates plays a stranger who may or may not be royalty. Like in most good comedy scores, Hartley plays it straight, working against the humor and allowing it (in theory) to flow from the characters. The result is a delightfully relaxing album, full of innocence and emotion, and with that playful Edwardian English flair that works so well in regal humor. 3

In the same vein is JAMES NEWTON HOWARD'S music for Arnold Schwarzenegger's latest attempt at comedy, *Junior* (VSD-5558, 13 tracks - 36:48). Again the music goes against the comedy, and comes out with its dignity intact. It plays to the emotional wonder and excitement of pregnancy, with several delightful motifs. Howard again turns out a rich and entertaining work. 3

After bursting onto the scene with fine scores for *The Young Indiana Jones Chronicles*, as well as several recent films, JOEL MCNEELY tries his hand at compilation albums with *Hollywood '94* (VSD-5531, 9 tracks - 44:32). Conducting the Seattle Symphony Orchestra, he meets with surprisingly consistent success, tackling Alan Silvestri's nine minute *Forrest Gump* suite, Thomas Newman's *The Shawshank Redemption*, and John Williams's *Schindler's List* and *Jurassic Park* (nobody writes difficult horn parts like Williams, so yes, there are some minor flubs). The composer's own theme for *Squanto* gets loving treatment, as does Randy Newman's *Maverick*, but it's the versions of Jerry Goldsmith's *The Shadow* and Brad Fiedel's *True Lies*, sans synthesizers, that grabbed my attention. Played with the appropriate tempo, they both sound so different from their original soundtrack counterparts. This is especially evident with *True Lies*, presented here in totally acoustic form. It really suffered from the burden of too much electronics and not enough percussion on the score album. Less synths would have opened up the scope of the film, giving it an even bigger feel. 3 1/2

I review MICHAEL LANG: *Days of Wine and Roses: The Classic Songs of Henry Mancini* (VSD-5530, 12 tracks - 64:49) because I really like his work. However, like me, you may miss the phrase "jazz" under the Varèse logo and expect some lovely, relaxing piano renditions of Mancini's greatest themes. Instead of romance and passion, Lang performs them with that bouncy club-style ambience, with the aid of bass and drums. Once the initial shock wears off, you can better appreciate Lang's solid work at the keyboard on the title track, "Moon River," "The Sweetheart Tree" (from *The Great Race*), "Charade" and other Mancini standards. I just can't help feel, though, that I'm back at my Bar Mitzvah. Uncle Irving, you call this a check??? 3

He seems to be everyone's favorite orchestrator, but *Frank and Jesse* (Intrada MAF 7059D, 16 tracks - 38:52) is further proof that MARK MCKENZIE is also a rising talent as a composer. Writing in the popular style of the great westerns, he backs up his orchestra with instruments atypical of the period, including recorder, harmonica, jug, and the "arched string wire." He reserves the smaller musical moments to represent the intimate bond of brothers Frank and Jesse James, and to foreshadow their tragic demise. While the use of big sounds to reflect the wide open spaces of the West is now a cliché, it never seems so here. Always so appropriate, you can never tire of its majestic mood. Remarkable that this is only his third feature score. 4

BASIL POLEDOURIS brings his grand symphonic feel to Disney's new live action version of Rudyard Kipling's *The Jungle Book* (Milan 73138-35711-2, 10 tracks - 48:08). There's action, romance, adventure, fun, and neat jungle rhythms ("Shere Kahn Attacks"). After years of barbarians and robots, he's recently concentrated on more family pictures, especially those with animals. He's also gone for more subtle or no electronics. No doubt he is seeking more variety to inspire him [or just wants to get happily typecast -LK], and he's found it here in the jungles of North Carolina. 3 1/2

The War (MCA MCAD-11160, 21 tracks - 63:14) has 29:11 of THOMAS NEWMAN'S eclectic score, combining the creative motifs that snared him praise on *The Player* with dazzling melodic themes that showcase the other side of his talent. These are simple, personal melodies, some with scats by Yvonne Williams (like "Juliette" and the main title). Fans of Newman's less melodically style will still find solace in the images conjured up by the creative sounds of "2nd Vietnam." 3 1/2

Garry Marshall failed to bring Anne Rice's S&M story **Exit to Eden** (VSD-5553, 17 tracks - 32:38) successfully to the screen, probably because she was too busy blasting then praising *Interview with the Vampire* to give *Eden* any support. While containing the expected comic elements for Rosie O'Donnell and Dan Aykroyd, it is with the romantic motifs for the blossoming love between dominatrix (with a heart of gold) Dana Delany and Paul Mercurio that PATRICK DOYLE really shines. However, these moments are few and far between since the comedic elements had to play such a primary role to make the picture "accessible." 3 1/2

DOYLE outshines himself with **Mary Shelley's Frankenstein** (Epic Soundtrax EK 66631, 24 tracks - 69:54), a virtual symphony exalting one man's egomaniacal belief that he could create life. In the classical vein of the Universal thrillers, Doyle doesn't hold back anything. The emotions are large, with unspeakable danger lurking behind each note. Even "The Wedding Night," with its powerful romantic theme, is played in a lower register to give the air that all's not right. Seldom in horror films today do composers get the opportunity to create such expansive musical statements. 4 1/2

Frankly my dear, I never gave a damn that they were going to make a sequel to *Gone with the Wind*, but luckily it got JOHN MORRIS another dramatic, non-Mel Brooks gig. Unfortunately only released overseas, **Scarlett** (Polydor 523 867-2, 32 tracks - 71:04) is Morris at his romantic best. While he paraphrases established tunes like "Oh Susannah," as was done in the original film, at no time does he attempt the suicidal act of mimicking Max Steiner. Instead, he relies on his own style and creates several new themes. While the house, Tara, served as the centerpiece for Steiner's score, Morris focuses on the new title character, repre-

sented primarily by a waltz. Several other themes follow her to Ireland and, eventually, back to Rhett. Unrelated to the film are two versions of a song called "Love Hurts," which are so removed in style from the score that listening to them hurts even more. 3

As collectors know, director John Boorman used mostly Richard Wagner and Carl Orff music in **Excalibur** (Old World Music OWM-9402, 18 tracks - 65:53). Five tracks of their classical work are interpolated on this limited edition bootleg with music by TREVOR JONES (some of which was unused in the film). Apparently, as the notes explain, Jones was hired to write cues in case the classical pieces couldn't be licensed in time, as well as much source music. As a result, you can hear an interesting contrast between Jones's music and the classical pieces that inspired Boorman. Also included are the composer's original main and end titles, replaced in the film by "Siegfried's Funeral March" from Wagner's *The Ring*. Like Alex North's once-lost score to *2001*, this presents a fascinating look into a version of a film that never was. 3 1/2

I can't remember a JERRY GOLDSMITH score as consistently dark as **Moritur** (Tsunami TCI 0604, 20 tracks - 75:02). Despite the tape hiss, this 39 1/2 minute selection of cues presents the maestro at his early best. It's very *Twilight Zone*-ish, with plucked strings and creepy drags on the basses. Eerie use is made of the zither, as well as eastern instruments and sounds. As a bonus, the disc includes tracks from the *In Harm's Way* album, also by Goldsmith. What I find exciting here is a sharp re-sequencing job (all the source cues have been herded together), making the music much more flowing and listenable than on the original album. 4

High on the list of much sought after composer demos is the new one by Laurence Rosenthal (with Intrada), a 2CD set with music from 14 of his best film scores, many unreleased commercially. **Laurence Rosenthal: Film Music** (Windemere 42345, 60 tracks - 2:34:27) first and foremost features his complete score to *The Miracle Worker*. A tour-de-force for any composer, Rosenthal had to "speak" for the blind and deaf Helen Keller and took full advantage of the opportunity. The score conveys with sensitivity and style the young child's private world as well as teacher Annie

Sullivan's dark fears. Also included are selections from *Meteor*, *Becket*, *Easy Money*, *Clash of the Titans*, *The Power and the Glory* and many more. This compilation wonderfully reflects Rosenthal's vast ability to take on any type of film, from disaster movie to historical drama to comedy. And fear not, this "not for sale" promo is naturally for sale at all the specialty shops. 4

Bruce Babcock: Orchestral Music for Film (10 tracks - 63:12) contains mostly selections from his scores to various TV mysteries. "The Consulting Detective," a Sherlock Holmes-themed story for *Father Dowling* features delightful Victorian flavored music, with violin, of course, as its primary instrument. There are also sequences from *Murder, She Wrote* and the Emmy-winning *Matlock* score, "The Stranger." Most interesting is the 11 minutes of excerpts from his non-film "London Orchestral Sketches." This is a very expansive sweep of melodies that could belong in any large scale family adventure film. 3 1/2

ERIC AND DAVID WURST, having survived *The Fantastic Four*, recently sent out a second CD, **Excerpts from Automatic and Flight of the Dove** (5 tracks - 17:19). These two exciting orchestral scores are their best works yet, well orchestrated and performed. The action cues have a large sound that conveys further evidence that, once they break out of "temp track hell," these boys will really make a name for themselves. 4

11 more great classical pieces used in various films are available on **Cinema Classics 10** (Naxos 8.551160, 11 tracks - 63:44). Featured here are selections used in *Greystoke*, *Heartburn*, *Barry Lyndon* and *Love and Death*. This series keeps going and going... 3 1/2

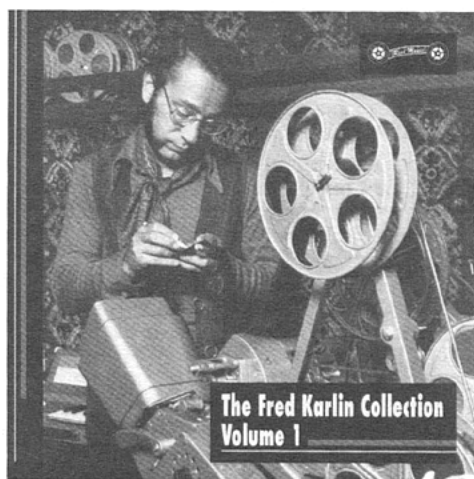
The first CD of **Hanna-Barbera Cartoon Sound FX** (Rhino R2 71827, 97 tracks - 35:27) finally fulfills that craving to use any of those famous sounds, from Fred Flintstone's Flintmobile to George Jetson's Space Capsule, on your answering machine or computer. Actually, the effects only fill half the disc; the rest is filled out with various prepared answering machine, birthday greeting, and comic scenes performed by Henry Corden (the current Fred Flintstone) and Earl Kress (all the other Hanna-Barbera characters) which you can happily use to torture others. 3

REEL MUSIC PRESENTS THE FRED KARLIN COLLECTION

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FEATURING A 27 MINUTE SUITE FROM **THE AUTOBIOGRAPHY OF MISS JANE PITTMAN** (WHICH GARNERED AN EMMY FOR BEST SCORE); A 20 MINUTE SUITE FROM **VAMPIRE** AND THE COMPLETE STEREO RECORDING OF **INSIDE THE THIRD REICH**

MUSIC COMPOSED & CONDUCTED BY FRED KARLIN
PRODUCED FOR COMPACT DISC BY
BOB FEIGENBLATT AND FRED KARLIN
EXECUTIVE PRODUCER: ANN-MARIE MAGNE SCHWARTZ
PRODUCTION ASSOCIATE: D.L. FULLER
PROJECT CONSULTANT: CRAIG SPAULDING

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ORIGINAL TELEVISION SOUNDTRACKS			
THE AUTOBIOGRAPHY OF MISS JANE PITTMAN (1974)		INSIDE THE THIRD REICH (1962)	
1. Contender's Theme	(1:47)	24. Main Title	(1:20)
2. James' Theme	(1:03)	25. Nightmares	(1:52)
3. Joan's Theme	(1:21)	26. Chatterbox	(1:12)
4. The Day's Transition	(1:31)	27. Signs Up	(1:54)
5. Joe and Jane	(1:30)	28. Work Montage	(1:02)
6. Suite	(1:00)	29. "It's the Girl"	(1:43)
7. Joe's Theme	(1:30)	30. Learning	(0:43)
8. Joe Dies	(2:10)	31. Snow Mountains	(1:15)
9. End Returns	(2:03)	32. New Building	(0:40)
10. Suite	(0:51)	33. Suite	(0:58)
11. End Suite	(5:33)	34. Final Call	(0:55)
12. The Love That Lights Our Way	(5:34)	35. Prisoners	(1:20)
Music: FRED KARLIN Lyric: MEGAN KAHN Vocal: ANNETTE THOMAS		36. No Way Home	(1:18)
		37. Suite	(1:35)
		38. Suite	(1:00)
		39. End Suite	(0:50)
VAMPIRE (1979)		Notes: All CD by Stereo Masters at the Acoustics Studio	
13. Main Title	(1:42)	Music Composed & Conducted by FRED KARLIN	
14. Vampire Returns	(1:43)	Produced by Compact Disc by BOB FEIGENBLATT and FRED KARLIN	
15. John and Jane	(1:40)	Executive Producer: ANN-MARIE MAGNE SCHWARTZ	
16. Vampire Montage	(1:21)	Production Associate: D.L. FULLER	
17. Suite in the Coffin	(0:40)	Project Consultant: CRAIG SPAULDING	
18. Suite in the Coffin	(1:30)	Graphic Design: TEAR PRODUCE	
19. End Suite	(2:40)		
20. End Suite	(3:40)		
21. End Suite	(2:52)		
22. End Suite	(0:50)		



THE MUSIC OF STAR TREK

PART 3 OF 1701

by JEFF BOND

In November of 1986 Varese Sarabande issued *Volume Two* (VSD 47240, 11 tracks - 41:57) of their *Star Trek* series. Although composer/conductor Fred Steiner brought the same polish of performance to the second album, in this case his choices of subject matter left much to be desired.

Apparently confusing popularity with musical importance, Steiner slated "The Trouble with Tribbles" and "Mirror, Mirror" for recording. The former effort by Jerry Fielding has a charming whimsicality and introduces a theme for Scotty which was reused several times. Steiner's handling of Fielding's complicated bar fight music isn't quite up to snuff; the arrangement feels a little thin and labored in hitting the rhythms, and Fielding's light, nimble woodwind writing clashes with some heavy low brass hits that make too full a use of the London Symphony Orchestra, a rare conducting misstep by Steiner.

Steiner's own "Mirror, Mirror" score was simply a re-tread of themes he originally wrote for "Balance of Terror," which would have made a more entertaining inclusion than the maddeningly repetitive "Mirror" suite. Although it does sport a cool, atmospheric love theme, most of the suite repeats the same themes *ad nauseam*, including, unforgivably, a passage from the "Mudd's Women" suite on the previous album.

Steiner's other choices were no more inspired. His "By Any Other Name" score is easily his most forgettable contribution to the series, an endless performance of "zap" attack cues graced by a re-used love theme from his more interesting "What Are Little Girls Made Of?" score.

(On the subject of Steiner, one of the great tragedies of the Classic *Star Trek* video series is the reworking of the composer's partial score to "The City on the Edge of Forever," much of which was based on the melody to the song "Good Night, Sweetheart." When Paramount allowed its rights to the song to lapse, they were forced to insert another song playing in the background of a location scene and rescure Steiner's arrangements around the new tune in slapdash fashion, almost destroying the emotional impact of one of the show's most revered episodes.)

The album's second half is taken up entirely by George Duning's score to "The Empath," which Steiner lionizes to excess in the album's liner notes. Duning's score is silkily atmospheric, highlighted by an extended percussion cue and the innovative (at the time) use of an electronic organ, but it in no way compares to his best work for the show. "Metamorphosis" contained Duning's most exciting string writing to date, some of the most soaring and captivating *Enterprise* flybys written, and a romantic theme that became so identified with Kirk's romances that it might as well have been *Star Trek*'s official love tune.

Volume 2 (GNPD 8025, 25 tracks - 52:37) of GNP/Crescendo's series of music from the original show was a spectacular success, combining Sol Kaplan's "Doomsday Machine" score with Gerald Fried's music for "Amok Time." By any estimation, these two scores could be considered

the most popular and influential of the show's second season, if not of the entire series. Between Kaplan's sweeping, dramatic space opera and the tribalistic barbarism of Fried's music, these came to symbolize the entire universe of *Star Trek*, and appeared in dozens of episodes besides the ones for which they were composed.

The album opens with Alexander Courage's familiar *Star Trek* theme, this time the second season version sung by female sopranos over bongos and pizzicato bass. Then Sol Kaplan's "Doomsday Machine" score begins with its muted trumpet fanfare for the crippled starship Constellation. As in his music for the first season's "Enemy Within," Kaplan produces music of sophistication and intelligence, while maintaining a rich character and emotionality. In keeping with the episode's title, Kaplan approaches the score almost from the vantage point of the plot's various machines, and every important mechanical device has its own theme or motif. The Enterprise is voiced by the familiar Courage fanfare, pared down to a harmonic, three-note battle-cry in the scenes of the starship's encounter with the alien machine. The doomsday machine itself is voiced by a monolithic, crushing motive of horn blasts: a kind of orchestral alarm klaxon that implies tremendous, unstoppable power. The subdued Constellation theme also sketches the character of Matt Decker, the defeated but stubbornly obsessed commander of the ship, just as the Enterprise theme is frequently used to voice Kirk's efforts to overcome the obstacle of the planet killer and Decker's obstinateness. Even the transporter has its own theme, a five-note brass motif repeated over tense cello and flute glissandos.

Throughout the score, Kaplan employs pianos, mostly in the lower registers, to impart tension and menace; of particular interest are the cues used to underscore Decker's first description of the doomsday machine and Kirk and McCoy's discussion of its ramifications: all dark, undulating textures created with piano, low brass and strings. The approach was prescient, remarkably similar to John Williams's musical description of "The Indianapolis Story" in *Jaws*, as well as some of Jerry Goldsmith's depiction of V'Ger in the first *Star Trek* feature. Indeed, the entire score set a tone not far removed from the pulsing menace of *Jaws* or the heraldic, brassy spectacle of Williams's *Star Wars* scores. The action writing is tremendously exciting, from the pulsating impressions of velocity created for the Constellation's first assault on the planet killer, to the explosion of brass triplets and percussion that accompany Decker's hand-to-hand struggle with a security guard. Yet despite the tremendous scope, Kaplan never lost sight of the human drama, and some of the most striking music was written for Decker's conflict of command with Spock: the subtle ascension of Decker's theme over the score's other motifs as Decker, McCoy and Spock argue, the almost Spanish exclamation of brass as Spock hands over command, and the quirky trumpet variation of the Enterprise theme as Decker himself is relieved of duty.

The sound quality and performance Kaplan elicited from the small studio orchestra is remarkable; there isn't a misstep throughout the enormously complex material, and the performances, particularly in the brass section, are uniformly virtuosos. Ford Thaxton's sequencing leaves out a couple of transitions but manages to capture the majority of the score, and while the sound isn't up to present day standards—the questionable B.A.S.E. processing system leaves it over-reverbed—it's remarkable how well the quarter-century-old tapes have held up.

Gerald Fried's "Amok Time" score is in quite a different vein, yet if anything it's even more dis-

tinctive than Kaplan's work, if not quite as complex. Opening with a harsh, harmonic brass version of the Courage fanfare (never used in the series), the suite quickly introduces a transitional theme that often precedes the theme for Spock which dominates the score. The secondary Vulcan theme is a ten-note motif, played throughout on bass electric guitar, woodwinds, or low strings; the first five notes are played slowly, while the second half of the theme consists of a rapidly played, ascending arpeggio which establishes the tension of Spock's disturbed state of mind at the episode's beginning. Much of the rest of the score is taken up by Fried's memorable theme for Spock. Performed by Bernie Kessel on bass electric guitar, and later on both cellos and solo viola, the complex 13-note theme ascends in stages, with the highest note attained being the fourth note played; after this, each attempt at ascension is increasingly flattened out. The theme itself beautifully sketches Spock's inner emotions, always surging to the surface, only to be suppressed by his Vulcan training. Fried's description of the theme in past interviews is that he wanted to write an expressive melody, but have it played on an instrument which by its nature could not be expressive.

The second half of the score characterizes the Vulcan culture with an emphasis on its barbaric origins. Again, Fried's approach is strikingly symbolic and effective; his ceremonial Vulcan processional features a 13-note fanfare starting with a tritone, a kind of clarion call from the distant past, usually played by brass or woodwinds; beneath this, a pulsing rhythm from bass electric guitar or cellos throbs like the surging of an alien heartbeat. The march first appears on the album in the "Vulcan Wedding March" cue, used in the episode as the marriage party enters the ancient arena. One of the album's few oversights is that it bypasses the introduction of this theme, which plays quietly under Spock's description of the pon farr to Kirk in his quarters on the Enterprise earlier in the episode. This subtle reading of the theme foreshadows the savagery of the episode's climax, when the march erupts into the violent battle music of the *kal-if-fee*. Fried's scoring of this fight sequence must surely be the most notoriously memorable music in all of *Star Trek*, and it has achieved the distinction of being parodied by such worthies as Eddie Murphy, Chris Elliott's *Get A Life*, *Mystery Science Theatre 3000*, and most recently *The Simpsons*. The music is a model of action scene bombast, wildly percussive and bursting with exclamatory flute and woodwind trills to accentuate the hammering of the brass-performed fanfare. Re-used in countless *Trek* fight sequences, it became a signature for the original series' predilection for choreographed violence.

The score's denouement settles into grim readings of Spock's theme as he believes he's killed Captain Kirk, then ends on a note of good-natured camaraderie as Kirk is "resurrected" and business on the Enterprise returns to normal. Fried was a veteran of numerous scores for *Gilligan's Island* and other '60s comedy series, and it's worth noting the tremendous charm and character he brought to *Trek*'s lighter moments; his themes, usually voiced by woodwinds, adroitly illustrated the affection between the show's characters and the ironic jibes they often traded. "Amok Time" ends with a lovely, bouncing theme played first by oboes and then picked up by trumpets that segues into a powerful and satisfying duo of variations on the Courage fanfare. Used only once in the series, this final flourish to the score remains one of the simplest, yet most stirring finishes for any of the *Star Trek* scores.

Next issue: *Crescendo* Vol. 3, *ST: TMP*

DENNIS MCCARTHY

Scoring *Star Trek: Generations*



Interview by Peter Kelly

If Dennis McCarthy comes off as a big, happy, enthusiastic guy, that's because that's what he is—instantly lovable. He's the perfect television composer—good at everything, incredibly fast, but always good-natured and ready to do what is asked. He conducts with whatever pen he is using and turns the most tense recording session into a jovial, fast-moving affair. Working on the current *Star Trek* television shows since *The Next Generation* began in 1987, he has sadly gotten a bad rap from fans for writing the type of subdued, non-thematic music the producers want. Fortunately, he was rewarded with his first feature assignment on last year's *Star Trek: Generations*, and while his score is still in the mold of producer Rick Berman (last minute sound mixing toned down several cues and replaced one with music from elsewhere in the picture), it is much bigger, louder and better than anything he was allowed to do on TV. Dennis has a lovely family (his wife Patty sat in on this interview and lent chuckles throughout) and Burbank home and I wish him the best.

This interview was held live on Peter Kelly's *SilverScore: The Soundtrack Show of the Silver Screen* on November 23, 1994; the program airs every Wednesday in Los Angeles on KXLU radio 88.9FM from 10-11PM. Also present were Neil Norman and Mark Banning of GNP/Crescendo (ph: 213-656-2614; 8400 Sunset Blvd, Hollywood CA 90069, free catalog), the record label which has issued a dozen *Star Trek* albums by now. Neil and Mark are big fans and have worked hard to get this music available—the delays between albums are due to tricky licensing with Paramount and their desire to do elaborate packaging. Due to *Generations*'s last minute reshoots, scoring went as late as October 28th (the film opened November 18th) and they rushed to get the *Generations* album out ASAP complete with a chromium art cover (whatever). —LK

Peter Kelly: *Star Trek* is one of the biggest series to come out of television—we have seen seven major theatrical releases as well. Dennis, as a composer, do you want to include the original Alexander Courage theme music quite often in your television and film scores, or do you like to expand, writing new space frontier music keeping within the elements of the genre?

Dennis McCarthy: Actually, it's a combination of all of those things. I really do like the Alexander Courage fanfare, I have always been a great fan of that musically. In *Generations*, I first looked through the script and said, "Ah, this is one of those spots... here's another one... ah, here's a third one." Now, let me just ask up front, some people haven't seen the film, should I be careful about giving plot secrets away?

Mark Banning: I think anyone that hasn't seen the film would have seen it on the Internet by now. There's nothing to hide at this time...

DM: Yeah, I know! I told the office when they first wanted to send the script, "You don't have to send me the script—it's already here!" But, as far as the themes go, I love that theme and I used that for what were the more seminal moments of

the film. I also wrote three separate and distinct themes myself which I used in other areas and for other purposes. But when it's the big ships taking off, boy, I want to hear that Courage fanfare. To me that is *Star Trek* and very important.

PK: I saw the film the first time this afternoon...

Neil Norman: How'd you like it?

PK: I thought it was a crowd-pleaser. Very entertaining. The most fun was watching Data go a little looney. I think it worked well; there were no problems with the comedy in *Generations*. Did you ever want to write circus-like music for this change in character? Or is this just Data...

DM: It's just Data doing his thing. As a matter of fact, the director David Carson and myself had some discussion about this subject and we decided as we had pretty much done in *The Next Generation* that comedy is comedy and it generally plays by itself, so you back up a little bit with the music. Occasionally, we'll hit it right on the head, but I like letting the comedy play as it is. Going back to the sea ship, the "SS Homblower" as they called it, there were some comedic moments between Riker and Geordi. However, there was an incident where Captain Picard had obviously seen a message that was very, very troubling to him. David and I had quite a talk about this. You know, they're being funny here, but I felt we had to let the audience know that what has happened to Picard was so wrenching and so heartbreaking, we must continue this thought through, even though there was humor playing on the screen. So, while Geordi and Riker are laughing and yelling about all this nautical terminology, we kept playing the music of Captain Picard and his message, all the way through until Picard walks through the bridge and goes to his ready room. As far as Data's humor went, I played it from Geordi's perspective when they were in the "secret room" where they found the trilitium-loaded space probes. While Data was being extremely funny in that scene, you know, he was starting to lose it, he was going into that lunatic thing, but I felt it was more important to let the audience know that, along with Geordi, something was amiss. This wasn't just humor in remembering the jokes from the "Farpoint" mission... there was really something going on here that was not 100% correct...

MB: Data was really going over the top in a couple of spots. You could just see the look in Geordi's eyes, "I gotta get that chip outta him..."

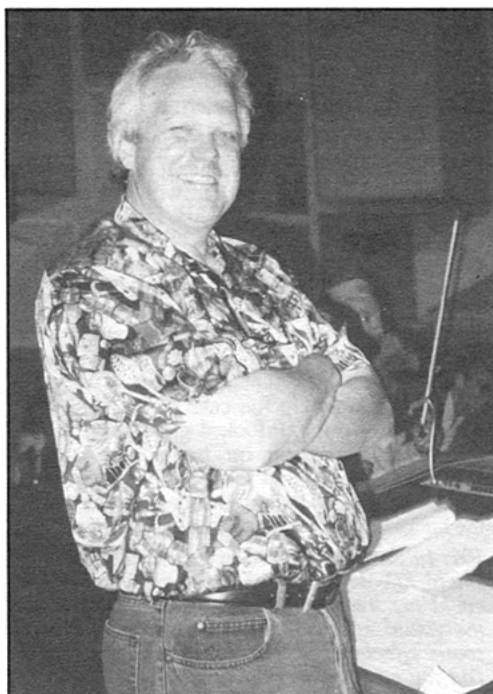
PK: There were a number of characters that were going through changes and experiencing deep emotions like that.

DM: Oh, yeah.

PK: The music, whether there be none or some, really intensified those experiences. There were some very quiet moments in the film...

DM: Yes, for instance Captain Picard and Troi when he was telling her what the message was. When David Carson and Rick Berman and myself looked at the scene, we took a look at each other and agreed that the scene played so beautifully with nothing, so that's what we decided to go with—it was a conscious decision.

[There were, however, two scenes in the film where Carson insisted in no music—the stellar cartography scene and Picard's first fight with Soran—which could have been helped by cues. At this point we have a music break, and along with other cues listen to "Kirk Saves the Day." As we listen, Dennis comments about writing that cue during a lunch break.]



The Big Guy, Conducting at Paramount

PK: You wrote that during lunch?

DM: Yeah, that was one of the first cues I did on the show. First I did the opening main title which took a couple of weeks, believe it or not. I had to figure out the themes and touch on them in that main title, etc. Well, we got to the section where Kirk saves the day—you know, he goes down, does the amazing things with the deflector shield and all that stuff. Anyway, what had happened was I got the cue, put it on the stand, kicked off the downbeat and about five bars into it said, "I don't like this." It was just one of those things where I heard it and I thought, "Okay, I haven't quite settled into my groove yet." It was the first action cue I had written for the show. We had been in the session for two and a half hours and we had a full day (which is six hours for recording plus one hour for lunch) and I asked, "How about an early lunch? This would be a wonderful time to sit on the veranda and have a little mai-tai and enjoy ourselves." We called lunch and I told everyone to go have their mai-tais. I went to the copyist room. I figured I had an hour and ten minutes for lunch, so I took the first 17 minutes and rewrote the entire cue. The ability to do this comes from old television training—speed was of the essence and still is to this day on television. Anyhow, I had 17 minutes and I asked myself, "What is missing in this cue?" The answer is melody! For various and sundry reasons, it didn't have anywhere near enough melody, so I completely rewrote the brass, basically rewrote the strings, took the woodwinds out and said, "Thank you boys, go take a rest for two minutes until I bring you back in." The copyist, Bob Bornstein was there and by the time lunch was over, he had the cue completely rewritten for 95 players—totally recopied.

PK: That's a lot to eat for lunch...

DM: It's a long cue, what does it run, three and a half minutes? Something like that...

NN: Yeah, 3:13...

DM: We hit the downbeat and it was like "Yes, that's much more like it." So, we were all very happy. It's fun to get that kind of panic going. You know, Kirk saves the day, but Dennis has got to save the cue! And it's right now, darlin'!

NN: I was really impressed with the entire *Star Trek* crew and how they kept refining the movie.

We saw a rough composer's cut and thought it was a pretty good movie. By the end, I was going, "Wow, this is killer!"

DM: The re-shoot was wonderful.

PK: I heard it was very pressed for time...

DM: Oh, but it had to be done. It simply had to be done. I saw the first cut with the original ending [Soran shoots Kirk in the back, Picard then shoots Soran -LK] and I said [sucking in a gulp of air] "Okay." And then somebody said we're re-shooting and I went, "Aaaah." I could exhale! It's like the "Kirk Saves the Day" cue I wrote: sometimes you put all your heart and soul into something and then you kick that downbeat off and think, "Whoops." In the case of the film it was the same thing. It looked great on paper, blah blah blah, got on the screen and "whoops." We're glad the rest of the movie looked so good—Paramount decided to put the bucks into it and make this one a winner.

PK: In the science fiction genre, there are sound effects and orchestral crescendos, one could say. They could both be used to maximize the visual effect. Certain directors like using sound effects more than orchestral crescendos. Did you get into any rumbles over this?

DM: No, not at all. It was a very smooth and pleasant process. Jim Wolvington, the sound effects guy on the film, worked with me on the television shows. He and I have known each other for years—the stuff he does is brilliant. Jim and I talked at the beginning of the process and I asked him, "When you have something specifically you feel is going to get in the face of the music, let me hear it. If I'm going to do something that I think might affect what you have to do, I'll let you know." As it turned out (out of instinct after seven years of working together), we really kept out of each other's way. There are three places in the film that come to mind: the Klingon ship, Dr. Soran's rocket exploding, and there's the... well, actually I cheated on the planet exploding. So there's two places where I felt, oh, and there's also the saucer crash!

PK: That was a big one!

DM: A big one! My feeling on that is like trying to score underneath a helicopter! It can be done, but short of using the "Ride of the Valkyries," it is a little rough. Anyway, what we did was I would take it up to the point of impact, or explosion, and then I just shut the orchestra off. Period. We would build up the climax—as much as 95 guys playing their hands and chops as much as they could, then we'd just stop... and then I'd sit back and say, "Jim, over to you..."

MB: That's one thing this film has been good for—the fact that the music and sound effects work in synchronicity with each other as opposed to trying to compete against one another.

DM: Well, Jim's six foot four...

MB: Yeah, we have met Jim and he's definitely someone I would not want to run into as eagerly as I would want to run into a gaggle of Klingons. [Editor's note—this is the first and last stupid *Star Trek* joke you will ever see in FSM.]

NN: Really, we have recognized this early on. The sound effects are very important—it is wonderful when they work in harmony. As a matter of fact, this compact disc contains a complete library of sound effects [yours for \$13.99 -LK].

MB: What you are hearing right now... [the ambiance of the Enterprise-B bridge plays in the background, from the track on the CD]

DM: I didn't know about all this. This is the first time I had seen the album—it was sitting here just before we walked in tonight. As I say, those



GNP/Crescendo's Mark Banning (left) and Neil Norman (holding a very phallic *Destination: Moon* rocket-ship) at Jeff Silfiant's house where they get photos.

guys in Alabama rollin' 'em out like hotcakes....

MB: We got them here from Huntsville at warp factor nine. [D'oh! What did I just say? -LK]

NN: This *Generations* album also has the first chromium album cover in history! We enjoy *Star Trek* so much we like to give people as many bonuses as possible.

PK: Cool. Let's break for a moment and listen to some of the music from *Generations*. This next cue, "Jumping the Ravine," is taken from a scene in the *Nexus* world...

DM: Yeah, this scene is the first time when the theme I developed for the two captains really gets the full statement. Captain Kirk jumps the ravine on his horse—it is a very heroic, wonderful thing. He gets to the end of the jump and he looks back in a kind of quizzical look, like "What is wrong with this picture?" So, he goes back and he jumps it again. He turns around and, once again, is really perplexed. With the music, I had to make the huge vista music as he jumps the ravine, but as he stops, the music had to stop—it had to be a little pensive with him. When he makes the second jump, it is not quite as glorious. You don't really see this in the visuals too much, so David Carson and I discussed this and I said, "You know, what I'll do is I'll bring down the level of the music, so it's not quite as heroic the second time and I'll add the voices, which are the identifying musical idiom of the *Nexus*." So, I added just a touch of the voices to let the audience know that what we are seeing is fantasy—what we are seeing is not real...

[We listen to the cue.]

PK: A beautiful piece of music.

MB: [in the character's voice we all know] This rules Beavis!

DM: Yo Mark! You have been watching too much late night TV...

PK: Dennis has composed music for *Deep Space Nine*, *The Next Generation*, not to mention a lot of other television shows like *V*. Shall we go on?

DM: Actually, what's funny is that Mark and Neil know what I have done better than I know what I have done! Trust us, it's a lot of stuff...

MB: ...he's had scores done for the new *Twilight Zone* that CBS ran in 1985, other series work like *Mancuso FBI*, *Life Stories*, *Island Sun*...

DM: Yo Mark!

MB: It's like I'm the walking encyclopedia here... *Sworn to Silence*, *Daddy*, *Leona Hemsley*, *Parker Lewis*. There's a new upcoming telefilm and series called *Sliders*, a mid-season replacement due to air in January.

NN: Paramount just told me this week that GNP/Crescendo will have the rights to *Voyager*, the new *Star Trek* series—I'm sure Dennis will get dragged into that as well.

PK: Dragged into that, huh...

DM: Yes, right.

MB: Well, the *Star Trek* continues on with Dennis. He is back doing *Deep Space Nine*.

PK: So, Dennis, is this pretty much what you do now? You are *The Star Trek Composer*?

DM: Well, it sure seems to have turned out that way. I couldn't have fallen into a better trap. It's great because I get to work with an orchestra on everything—even on the television episodes I get to use 40+ musicians...

PK: Which is not your normal...

DM: Very unusual in this day of tight budgets and the three-synthesizers-in-a-garage scores, which we've all had to experience. It's very generous of Paramount and the *Star Trek* people to budget for this type of an orchestra for an ongoing series. Very unusual.

[We proceed to give away the first Dennis McCarthy autographed CD to a lucky 17th caller.]

PK: Dennis, you worked with Alex North?

DM: I sure did! I did *Wise Blood* (1979) with him. We took the Tennessee Waltz and just had our way with it. Working with Alex was great—we worked together for two years. He was a great teacher. I learned an awful lot from him... on attitude! I hate to use a hackneyed phrase like that, but it's really true. How to approach a project, etc. Alex was brilliant. I miss him a lot.

PK: Your work on this whole *Star Trek* thing started with the pilot for *The Next Generation* series: "Encounter at Farpoint."

DM: Rick Berman and Bob Justman knew of my work on *V* and also the *Twilight Zones*. Coupled with the *MacGyver* work—I worked on *MacGyver* for, whew, seven years, I should be 95 by now—so basically, Paramount knew me from those series. The first thing they asked me to do as sort of a test was to combine the Alexander Courage television theme and the Jerry Goldsmith theatrical theme to make an opening for *The Next Generation*. I sat with George [Doering], my crazed guitar player buddy, we went to his little studio, put it together, and there it was.

PK: So, the next set of music will begin with music glued together by Dennis McCarthy...

MB: Super glue has such wonderful uses. 1001 uses, now 1002.

[We play music from *Next Generation* and give away a signed *Next Generation* box set.]

PK: Neil and Mark, from the perspective of running the "Star Trek Label," in which of the hundreds of *Star Trek* episodes are the best scores found, and how do you decide which to release?

NN: First of all, we look for the episodes that are dramatically strong like "Yesterday's Enterprise." We try to look for something where the music and the drama is fantastic.

MB: With *Next Generation*, each episode has its own individual score, unlike the days of classic *Trek* when they had a series of cues that were tracked and reused time and time again. They're not really allowed to do that anymore, so people nowadays have to think of a certain episode they liked the most in which the music stood out.

NN: On the slate now, we're coming out with *Voyager* probably on February 1. After that, we'll do three more discs from *Next Generation*—one by Dennis, one by Jay Chattaway, and one by Ron Jones. So, we'll have a second killer box set. Then we'll stop and reflect there.

MB: Listeners take heart—the music *Trek* will continue...

PK: Dennis, I don't know if you have been keeping chalk marks of every episode you have done... quite a few?

DM: How many have I done? Do you know, Mark?

MB: Well, I know you've put in about 80 hours plus between *Next Generation* and of course *Deep Space Nine*... and it's not over yet!

DM: I must have done nearly 100 episodes, don't you think?

NN: I've seen big scrape marks in his dungeon.

DM: Yeah, right! On the piano's leg!

[The second signed *Generations* CD is awarded to the lucky 10th caller.]

PK: Going back to *Deep Space Nine*: Dennis, what about "Cucumbers in Space"?

DM: Oh, it's one of my favorites!

MB: I wrote this down in the liner notes as a favorite on the Ferengi top 40.

DM: This piece of source music is found in a Ferengi bar. Of course, we're trying to think ahead hundreds of years from now, what the music would be like if I had a nauseous green drink in front of me in a Ferengi bar! One of the little secrets about *Star Trek*—I also use part of my band from *Parker Lewis* or *Mancuso* that perform the funk or rap or rock things that we do. So, we had a little fun and this was what we came up with—actually used in the show!

MB: You have to think, with ears like Ferengi, what kind of music would they like?

DM: And a brain like a cucumber!

[We listen to "Cucumbers in Space," from the *Deep Space Nine* pilot album, "The Emissary."]

PK: Going back to using the Alexander Courage theme in *Generations*: I noted that there are not a lot of obvious points in the film when you incorporated this original theme.

DM: Well, I'm really sneaky with it. I used it

about eight or ten times. What I did was I would weave it in very subtly every now and then, just touching on things like when Captain Kirk first looks at the chair as he looks around the ship for the first time... when Kirk dies...

PK: Oh, Kirk dies?

DM: Whoops, you didn't hear that, no one heard that!

NN: Everyone knows in *Star Trek* anything is possible. He could come back. Spock died and came back. All you have to do is go in a time warp and go back and get him.

MB: Death is not an absolute in *Star Trek*.

PK: Well, not only did he die, but he died twice!

DM: That's right. The first time, if you noticed, I did not use the Courage theme. I did that on purpose. I figured that a true Trekkler would notice that I did not use the *Star Trek* theme. That was a tip-off, a subtle little hint to people that really watched the show that he did not really die there. Then the second time, when those eight French horns (bless their hearts) come swelling up out of the strings, you know, oh, darlin'...

PK: Wow. I didn't catch that. Pretty sneaky.

NN: Now let's go to music from *Star Trek: The Next Generation* composed by Dennis. This cue is from "Yesterday's Enterprise" called "Klingons/Skin of Teeth."

DM: Well, if I would have known you were going to put it on an album, I would have given you a better title!

NN: I know! A lot of the titles the composers give are just...

DM: "5m3" and stuff like that!

NN: Can you change them if you want!

DM: No, you cannot! That's the thing. Once they are registered with ASCAP or BMI, that's it! Some of the names are just wild. One of the cues I wrote was called "I Have a Gun," which I'll explain after the show is over... it's a long story.

PK: That's very interesting, that aspect of writing. Once you have just chicken-scratched

the name right on there...

DM: That's it! Of course you just do it as an afterthought. You put down the tempo you're gonna do, you put down the cue number, the scene that it is in, and then you have to title the thing, so you write some off-the-wall absurdity for fun and all of a sudden it is on an album in perpetuity and you think, "Gee, I kinda wish I spent more than two seconds on that one."

PK: But, you know, I like to think of film music as modern classical music. Look at the titles of classical pieces, it's just "Adagio in G minor."

DM: Sometimes Adagiato!

PK: Now, tell me if that was not only a second of thought. At least you're giving it two seconds!

DM: Yeah, they don't even have to think... here's the second movement, it's the adagio, fwoop.

[Music break, TNG's "Klingons/Skin of Teeth."]

PK: We are coming to an end here on Silver-Score. Thanks for the opportunity not only for myself, but the listeners, as well as the chance to get the music and GNPI/Crescendo out there...

NN: I'd like to congratulate Dennis on all the hard work he has done for *Star Trek* over the last even years. He has brought a new standard of excellence to *Star Trek*.

DM: It's been a pleasure for me, too. I really want to thank you for your hard work and great efforts. Yo! I feel immortalized here!

PK: Once again, thank you all for staying up late the day before Turkey Day. We will close the show with the music of the end credits, noted as the "Overture" on the CD. This is very reminiscent of a lot of 1960s scores that came out when they had "Overtures." The didn't have "End Credits," they had "Overtures."

DM: Right! "Oklahoma, Paint Your Wagon."

PK: It's nice to return to this. Job well done, gentlemen, thanks for coming up.

Other *Star Trek* composers interviewed in FSM: Ron Jones (#25, Sept. '92, backissue \$2.50), Jay Chattaway (#30/31, Feb./March '93, 64 pp., \$4).

SOUNDTRACK ALBUM ODDITIES: PART VI B - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of soundtrack albums that have had differences in LPs vs. CDs; send any corrections to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713:

Barabbas: Mario Nascimbene's unique score to this biblical epic was released on LP in 1962 in Italy and the U.S. (RCA PML 10306 and Colpix CP510/SCP510). The last selection on Side 2, "Musical Examples," was narrated in Italian on the RCA pressing and in English on the Colpix pressing. The U.S. pressing was reissued on LP by Citadel (CT 7034) in 1981. In 1989 the RCA version was reissued on a Legend CD (CD 5) along with the scores of *Alexander the Great* and *Constantine and the Cross*. Missing from this release is the selection titled "The Whipping of Christ" (2:20).

Batman: Danny Elfman's score to this mega-blockbuster action pic was released in the U.S. on a Warner Bros. LP (9 25977-1) with 19 selections (not to be confused with the Prince album). It was also released by Warner Bros. on CD (9 25977-2) with 21 selections. The additional two bands are "Kitchen, Surgery, Face-off" (3:07) and "Childhood Remembered" (2:43).

Ben-Hur: The score to this all-time greatest Oscar winner was composed by Miklós Rózsa. 14 selections (approximately 40 minutes of the 2½ hour score) were released on LP (MGM E1E/S1E1) in a deluxe box set with program book and later a gatefold cover. Due to the popularity of the film and score a second LP (MGM E3900/SE3900) containing 16 additional selections was released. When finally released on CD, the score contained the contents of both LPs as well as three additional tracks taken directly from the film. These are: "Overture" (6:28), "Title Music" (2:25) and "Intermission/Entr'acte Music" (4:30). Also, all the cues on the CD have been placed in proper sequence. The selection titled "The Overture" on the second LP has been renamed "Prologue" on the CD. It is actually a rewritten version of the "Main Title" rather than a variation of the original prologue.

The Bible (La Bibbia): This Dino De Laurentiis produced/John Huston directed biblical epic presented in Dimension 150 with score by Toshiro Mayazumi was released on LP in 1966 in the U.S. (20th Century Fox

4184/S4184). The Italian release differed by deleting the selection titled "The Creation - read by John Huston" (8:24) and replacing it with "Intermezzo" (7:01). The 1992 Italian CD reissue (RCA OST 115) duplicates the Italian LP release. There is no CD release of the Fox LP.

The Big Country: Jerome Moross's well known score to this William Wyler-directed western was originally released in 1958 in the U.S. on a United Artists LP (UAL 4004/UAS 5004) with 12 selections. In 1974 the album was reissued in the U.S. as a mono LP (United Artists UA-LA270-G). In 1988 the score was re-recorded by Tony Bremner and The Philharmonia Orchestra and released on CD in the U.K. with 18 bands by Silva Screen (FILMCD 030). These 18 bands contained 27 different cues. In 1990 the most complete version of this score was released in the U.S. as a special boxed edition by Screen Archives Entertainment. The CD (SC-1-JM) was pressed in mono and contained 42 different cues. A 64 page LP-sized booklet accompanied the CD. In 1994 Screen Archives reissued their CD (SC-1R-JM) in a regular format with a new 16 page booklet.

The Black Shield of Falworth: Hans Salter's score to this 1954 medieval flick starring Tony Curtis and Janet Leigh was originally included on the Tony Thomas produced LP album titled *The Fantasy Film Music of Hans J. Salter* (Medallion ML312). The suite was 11:10 in length. In 1994 Intrada released a CD (MAF 7054D) of suites from Hans Salter's film scores. This time the suite contained additional music, running 19:36.

Blade Runner: In 1982 an orchestral version of Vangelis's score to Ridley Scott's sci-fi thriller was re-recorded by The New American Orchestra and released on LP (Full Moon/Warner Bros. 23748-1). This contained 8 tracks totaling 33:16 and was later issued on CD. In December 1993 a limited edition bootleg CD of the original soundtrack (Off-World Music OWM-9301) was released containing 18 tracks (72:55). In June 1994 Atlantic released an official CD (82623-2) of the original tracks prepared by Vangelis himself (12 tracks, 57:39), with still different content. See FSM #46/47, p. 18 for a comparison of the latter two CDs. To be continued...

COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

RUMORS

One of the most fascinating and frustrating entities in soundtrack collecting is the LP which is only rumored to exist. These legendary albums drive the obsessive-compulsive collectors (the majority of us?) mad. Many were mentioned in previous columns and I am continually amazed by their inclusion on die-hards' want lists.

Sparked by yet another want list which includes the "2LP test pressing" of Alex North's rejected score to *2001: A Space Odyssey* (two LPs for 36 minutes?), I thought I would explore at random a few of the mythical LPs of the hobby. The danger in any such exploration is that a given collector may, indeed, produce the LP in question. If this happens, you have my apologies in advance.

Many of the rumored-to-exist LPs may indeed be "in-house" pressings which I discussed previously in the promotional recording article. The average and/or experienced collector has absolutely no way to confirm, and in reality, obtain these items. One example would be the 3LP set of *The Story of Ruth* which was advertised in *Goldmine* within the past year. The aforementioned North 2001 test LP may in fact be the same sort of record but I doubt the existence of such.

Various price guides reinforce these rumors. One of the great mysteries of soundtrack collecting is the possible promotional monophonic LP issued for *The Greatest Story Ever Told* (UAX-5120, white label). This is listed in both Osborne's and the new McNally's guide. Personally, I have looked through over 100 *Greatest Story* mono LPs and have not confirmed such an item. Recently, Mr. Warren Sherk of the Center for Motion Picture Study, Academy of Motion Picture Arts and Sciences wrote to me about this issue. In the library's George Stevens Collections, he notes no mono promo but does confirm the existence of a 10" disc with two additional tracks not on the commercial LP: "Salome's Dance" and "Watchman, What of the Night." These may, in fact, be the additional tracks found on the questionable mono promotional LP.

It is generally accepted that no stereo issue exists for *Rhapsody of Steel*. These "mono vs. stereo" debates are a little easier to understand in terms of collecting, given the fact that less than 10% of many early pressings were in stereo. There are, however, confirmed copies in stereo for Kaper's *Mutiny on the Bounty* alternate ending (this may be an in-house issue only) and Goodwin's *Those*

Magnificent Men in Their Flying Machines music-without-dialogue promotional LP.

At the height of Vangelis's popularity in the mid-1980s many collectors sought an original-recording *Blade Runner* LP on Polygram, as opposed to the orchestral re-recording on Warner Bros., probably because it was assigned a record number and advertised at the end of the film. The Associated Press did carry a story related to the album at the time stating it had been canceled. Much the same thing happened with the remake of *The Bounty* when rumors circulated about an Australian release of the album.

Collectors again went nuts in search of an LP to *Highlander* (with the Michael Kamen score; the Queen songs are on a Queen album, *A Kind of Magic*) and many ads appeared in the trade papers seeking the Capitol LP. This probably does not exist but many feel to this day that it was sent to stores and quickly recalled. Doubtful...

Does Nascimbene's *Solomon and Sheba* exist without the red silk cover? Listings for this LP have appeared in previous price guides. Alex North's 10 inch *American Road*? Myra Breckinridge? Your guess is as good as mine until someone comes forward with pictures or information.

My purpose in writing this article is not to sarcastically "flush out" rumored LPs from cloistered collectors, but to correctly identify and separate fact from fiction. And, I suppose, put an end to those awful want lists with the "2LP test pressing" of 2001. As always, please write with any additional information about this discussion.

More on The Caine Mutiny: Herb Norenberg of Saskatoon, Saskatchewan, Canada writes to provide an alternate version of the *Caine Mutiny* controversy [see #50]. He feels the legendary LP was definitely pulled from the market due to author Herman Wouk. This was apparently summarized in a letter published several years ago from an unconfirmed source. Mr. Wouk may have had an argument with Harry Cohn of Columbia Pictures about legalities in releasing the LP. Wouk threatened never to work with Columbia again, and the LP was thus pulled.

A letter by Herman Wouk is published in Osborne's first edition price guide under the album's listing which confirms the above story. In brief, Wouk was upset about the inclusion of the "court-martial scene" on the album, and did warn Cohn that none of his novels would be optioned to Columbia if the LP was released. Cohn called Wouk back saying, "I've got you beat on the legalities, but I've listened to the record and it's no goddamn good, so I'm yanking it!" Many collectors, including myself, would agree with Har-

ry Cohn's rough review of the LP.

Both this story and the previously reported one have documentation to substantiate them, so you be the judge. However, it is *unlikely* that Max Steiner would have so vehemently objected to an LP to have it pulled, dialogue or no dialogue. The Wouk story seems the logical choice.

Mr. Norenberg also writes to correct my announcement of a 10 inch LP to *Madame Bovary* with a record number of MGM E-3507. He is correct in stating that this is the number of the 12 inch LP which includes *Madame Bovary*, *Ivanhoe* and *Plymouth Adventure* and not a 10 inch. The report of a 10 inch *Madame Bovary* has not been substantiated with documentation to date.

Ralph Herman Howes of Chester, Virginia has information on *Pillow Talk*, mentioned in the November column on promotional releases: "*Pillow Talk* is a 12 inch one-sided LP. The record is packaged in a pink two-sided cardboard jacket in the shape of a pillow with white lettering on both sides: 'Selection from the Sound Track of *Pillow Talk*/This special recording is personally for you/LP Microgroove 33 1/3 RPM/Doris Day/Rock Hudson/UI DCLA 1316.' There is also a picture of Doris Day's and Rock's heads on a pillow smiling as they hold hands."

On the CD Front: My highest recommendations go out to George Fenton's *Buffalo Bill's Wild West Show* on EuroDisney WDR 335092. Although an expensive French import, this score is not to be missed, particularly by fans of westerns. Fenton has penned a large scale symphonic gem and the CD provides a generous 67:30.

Merrill Jenson, composer of the score to the IMAX documentary *Alamo: The Price of Freedom* is represented on a nice 71 minute compilation CD. This disc includes four minutes from *Alamo* with additional selections from *Polyneesian Odyssey*, *Windwalker* and *Salt Lake Saga*, among others. Number is Deseret Book Company, SKU 2300192 ID 1664.

Although the Oscar nominations for 1994 Best Score are not out as of this writing, the hands down winner, in my opinion, is Elliot Goldenthal for *Interview with the Vampire*. Although it will almost certainly be beaten by a gush of enthusiasm for *The Lion King*, Goldenthal's score is the most striking, innovative and fitting composition to come along in many years and heralds more exciting movie music to come! *

Dr. Robert L. Smith (hi, Bob) can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526. By all means, send him any updates or corrections you might have to the information above.

BOOK REVIEW by KRIS GEE

Overtones and Undertones: Reading Film Music • ROYAL S. BROWN, ISBN 0-520-08544-2, University of California Press, Berkeley/Los Angeles/London 1994, paperback, 396 pp.

One's immediate reaction might be to praise any film music book simply because there is so little material on this very specialized topic. Nonetheless, Royal S. Brown's *Overtones and Undertones: Reading Film Music* is truly recommended for those undertaking serious investigations in the medium. Whereas Fred Karlin's recent *Listening to Movies* paints a broad and accessible picture of everything from spotting to record distributors, Brown's book provides a solidly focused theoretical look at a wide range of film music practices; not only is the classical Hollywood model explored in chapters on Korngold and Rózsa, but Brown also looks at alternative cinema, including substantial chapters on Godard's work with Michel Legrand and Antoine

Duhamel, for instance, complete with helpful score excerpts transcribed by the author.

Brown emphasizes the interactive nature of film music, calling it "one of the... most 'invisible' contributing arts to the cinema," an important point to remember as the music is so often decontextualized in listening to soundtrack recordings in isolation. Furthermore, Brown gets beyond a mere formalist approach, providing sociopolitical context partly by citing others' works (Claudia Galbraith's *Unheard Melodies* and Kathryn Kalinak's *Setting the Score*, for example); the book is not, however, simply a collection of major contemporary film music theories. Brown has much to contest and offers valuable new insights.

Many film music books tend to concentrate on the "classics," films that while being valuable within the cinematic canon have either become boring through overexposure, are uncomfortably dated, or are difficult to find (*Ivan the Terrible* definitely isn't among the 50 copies of *Jurassic*

Park at my local video store). The appeal of Brown's book is that it references everything from *Laura* to *Rashomon* to *Dances with Wolves*, and in doing so gives the debates immediacy.

Other points of interest are the composer interviews (with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore), the chapters "Music as Image and Music: A Postmodern Perspective" and "Herrmann, Hitchcock, and the Music of the Irrational," and a concluding outline of "How to Hear a Movie" which nicely categorizes the various forms and functions of film music. Also valuable are an exhaustive bibliography and a discography of the scores he discusses.

Some of the material is challenging, but so what? The book is meant for those who would dare probe beyond casual "fandom" into the realm of film music. This is not to say that it isn't an enjoyable read. Brown's style, honed in years of soundtrack reviewing for *Fanfare* magazine, is very engaging, and the material will no doubt bring one to a new appreciation of the art form. *

RECORDMAN

by R. MIKE MURRAY



THE FOUR-CHANNEL FOLLIES: QUADRAPHONIC SOUNDTRACK LPs, OR: ONCE UPON A MATRIX, OR: THE LABEL WAS INDISCRETE (ouch!)

After dinner at Recordman's home last week, he invited me into his sound room to partake of wine (vintage: Thursday) and cheese (Whiz). As we entered this remarkable room, where I had spent many cherished hours in the past, I noticed something out of place. All of his furniture had been moved away from the walls and placed in the center of the room, where his large, overstuffed sofa occupied a place of honor.

"Have a seat," RM said. "I've got something to show you."

At that, he pushed a button and a large speaker rolled out from a hidden enclosure in the front of the room and onto a circular steel track which extended around the periphery of the floor. The speaker commenced to circle the room at ever-increasing speed, so that eventually it was just a blur to the eyes. At that point RM hit the "play" button on his sound system and Previn's *Four Horsemen of the Apocalypse* boomed out, bouncing from corner to corner of the room. The aural assault made me dizzy and I grabbed RM's remote control, immediately jabbing for "stop." The whirling speaker screeched, jumped its track and headed for the kitchen.

"What have you done, RM?" I gasped.

"Reinvented the wheel and made my own 'surround sound' home theater," he beamed. "Four-channel sound is back and I'm going to make a fortune this time. Plus, you only need one speaker, albeit a sturdy one. I call it 'QuadraTrack.' Of course, it does need a few refinements," he sighed, watching as his speaker plowed through the screen door and headed for the garden. "The equipment manufacturers just didn't promote Quadraphonic sound properly in the 1970s," RM bemoaned. "Besides, I need something to properly play my quad soundtracks these days."

"Promote? Promote!" I howled. In the early 1970s Quad sound was promoted and touted as the new wave of the future in sonic reality—a media advertising blitz of massive proportions. However, try as they may, the audio manufacturers were never able to shake quad's "gimmick" image, the necessity of adding two extra speakers, the need for additional amplification and decoding equipment, and the strong underlying resentment and suspicion by consumers that it was just a plot to make money by forcing them to buy new format doubles of their entire collections.

This latter consideration was not unfounded as the record buying public had just gone through the complete mono to stereo conversion during the period from 1958-1968. Now, after only a few years, they again were being told that they needed different type recordings, and "by the way, you need two more speakers and special amps as well." Moreover, in a compatibility contest similar to the "Beta/VHS" videotape shoot-out of 1970s, two completely different "quad" recording concepts eventually vied for the public's dollars. These different recording and

decoding concepts were popularly known as the "matrix" and "discrete" systems.

In a four-channel *matrix* recording, the two-channel front and the two-channel rear speaker music information are mixed and encoded into the two walls of the standard stereo LP groove. In LP or broadcast playback, the signal is fed through an electronic decoder and parceled out to a four-channel amplifier (or two two-channel amps if you were cheap). Because matrix took advantage of sound phasing, it was technically not a true four-channel sound, but it still sounded fine. Many different four-channel matrix systems initially competed for acceptance, including those developed by Electro-Voice (EV) and Dynaco (Dynaquad/Stereo-4), which quickly lost out to the more popular systems developed by Columbia (SQ, Stereo-Quadraphonic) and Sansui (QS, Quadra Sonic).

In the superior Quadraphonic *discrete* system developed by RCA and its affiliate, JVC, the rear channel information was superimposed as a very high frequency carrier signal onto the walls of the vinyl groove. In order to reproduce these higher frequencies, discrete playback required a special phono cartridge and stylus, plus a special demodulator. RCA called their records "Quadra-discs" and the system itself, CD-4 (Compactness-Discrete-4 Channel). This system was also used by media giants Warner Bros., Atlantic, Reprise and many other labels.

In its final days, the Quadraphonic system battles pitted the Columbia SQ matrix system against RCA's discrete, which should have been no great surprise—they were the companies that made the records, so they called the tune. Discrete had the advantage of superior channel separation in playback mode—this was indeed the closest real four-channel sound available. Of note is the fact that many of the companies recorded much discrete four-channel music on Quad 8-track tapes as well (remember those mechanical disasters?). With the exception of the 8-track tapes, the matrix and discrete LPs were compatible with existing regular stereo systems to the extent that the records could be played back without the extra decoders, amps and speakers and still produce a normal stereo signal. Indeed, many regular stereo records played back over the matrix system could reveal hidden phasing effects resembling four-channel sound.

Quad's effect was to enhance the sonic depth of a recording by allowing a listener to hear sound behind and to the sides of the listening area. Unfortunately the optimum seating area for a listener was often in the exact center of a room. Today we hear quad's legacy in the surround sound, multi-tracking speaker systems now featured in first-rate movie theaters and some home units. While multi-tracking speaker systems had been experimented with as far back as 1940's *Fantasia*, and in the Cinerama films of the 1950s, if you recently didn't see *Jurassic Park* in a theater so equipped, you didn't "see" the movie! For classical music and soundtracks, quad enhanced the acoustic ambience of the reflected sound of a concert hall or theater in a much more realistic manner than various sound "delay" devices that had been utilized before.

On its introduction, the nature of quad, especially in the discrete format, led to the same kind of gimmick music that had characterized the introduction of exaggerated "ping-pong" effect stereo 12 years earlier. Some recordings placed the listener in the middle of an orchestra or rock group and then bounced the instrumentation from channel to channel in a dizzying spin. However, the optimum effect of placing the listener in the middle of the listening room undoubtedly was the

cause of many divorces in the early 1970s as the battle for room decor was played out in homes throughout the land.

Ultimately quad proved commercially unsuccessful for many of the reasons stated above, and it apparently was just ahead of its time for many practical reasons. The actual sound when played on a well-equipped system was and is of stunning audiophile quality. Another event which, in my opinion, demonstrates poor timing for quad's introduction was the concurrent and immediate commercial success of the original Bose 901 reflecting speaker system in the audiophile community which allowed revolutionary reflected sound from stereo recordings.

By the early 1980s quad had become a footnote in audio history and the manufacturers latched onto the next big item to coerce, successfully this time, the public into buying new equipment and formats—the compact disc. Quad recordings may still be found in the usual old record sources and outlets. They still sound fantastic, assuming you also have available or can repair the older decoding equipment. These recordings sell well at still relatively reasonable prices at record/CD shows today, especially classical. The moral of the story of quad is that even Recordman jumps the tracks at times.

Research has shown that quad soundtracks are apparently a rare item indeed, as the majority of the Quadraphonic recordings were classical and pop/rock. Listed below are the quad soundtracks of which I am currently aware. There are undoubtedly more out there, especially foreign releases, and readers are encouraged to send me additions or corrections for a continuing quad soundtrack discography.

Quadraphonic Soundtrack Vinyl LPs:

RCA issued many of the Charles Gerhardt *Classic Film Scores* series in discrete quad. Those confirmed are *Casablanca/Humphrey Bogart* ARD1-0422; *Captain Blood/Errol Flynn* ARD1-0912; *Citizen Kane/Herrmann* ARD1-0707; *Sunset Boulevard/Waxman* ARD1-0708; *Lost Horizon/Tiomkin* ARD1-1669; and *Spellbound/Rózsa* ARD1-0911. Additional RCA quad discs are *Return of the Pink Panther* (Mancini, ABD1-0968), *David Raksin Conducts His Great Film Scores from Laura, Forever Amber and The Bad and the Beautiful* (ARD1-1490) and *Elvis: Aloha from Hawaii via Satellite* (TV, VPSX-6089).

Stanyan matrix discs are: *The Borrowers* (TV, McKuen, SRQ-4014), *For Whom the Bell Tolls* (Young/Heindorf, SRQ-4013), *The Nun's Story* (Waxman, SRQ-4022), *Spellbound* (Rózsa, SRQ-4021), *Emily* (TV, McKuen, SRQ-4025).

Additional quad discs from various labels are: Columbia: *Funny Girl* (Styne, SQ-30992); Entr'Acte: *Sisters* (Herrmann, ERQ-7001), *The Battle of Neretva* (Herrmann, ERQ-?); Starlog: *It's Alive 2* (Herrmann/Johnson, SR-1002); Embryo: *Against a Crooked Sky* (de Azevedo, EM-1005-S); EMI: *Things to Come/A Color Symphony* (Bliss, ASD-3416).

Hot Collectible of the Month: Forget money. Buy any or all of Gerhardt's 15 *Classic Film Score* series on vinyl, stereo or quad, or on CD before they are cut out. No serious soundtrack collector is without these recordings which are top notch studiotracks that form a *basic* library of film music with excellent liner notes. They were recorded in the early 1970s and brought some of the first widespread public appreciation of the Golden Age and of film music in general. Buy them, read the notes and listen! Buy them! We now return control of your set to Lukas.

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